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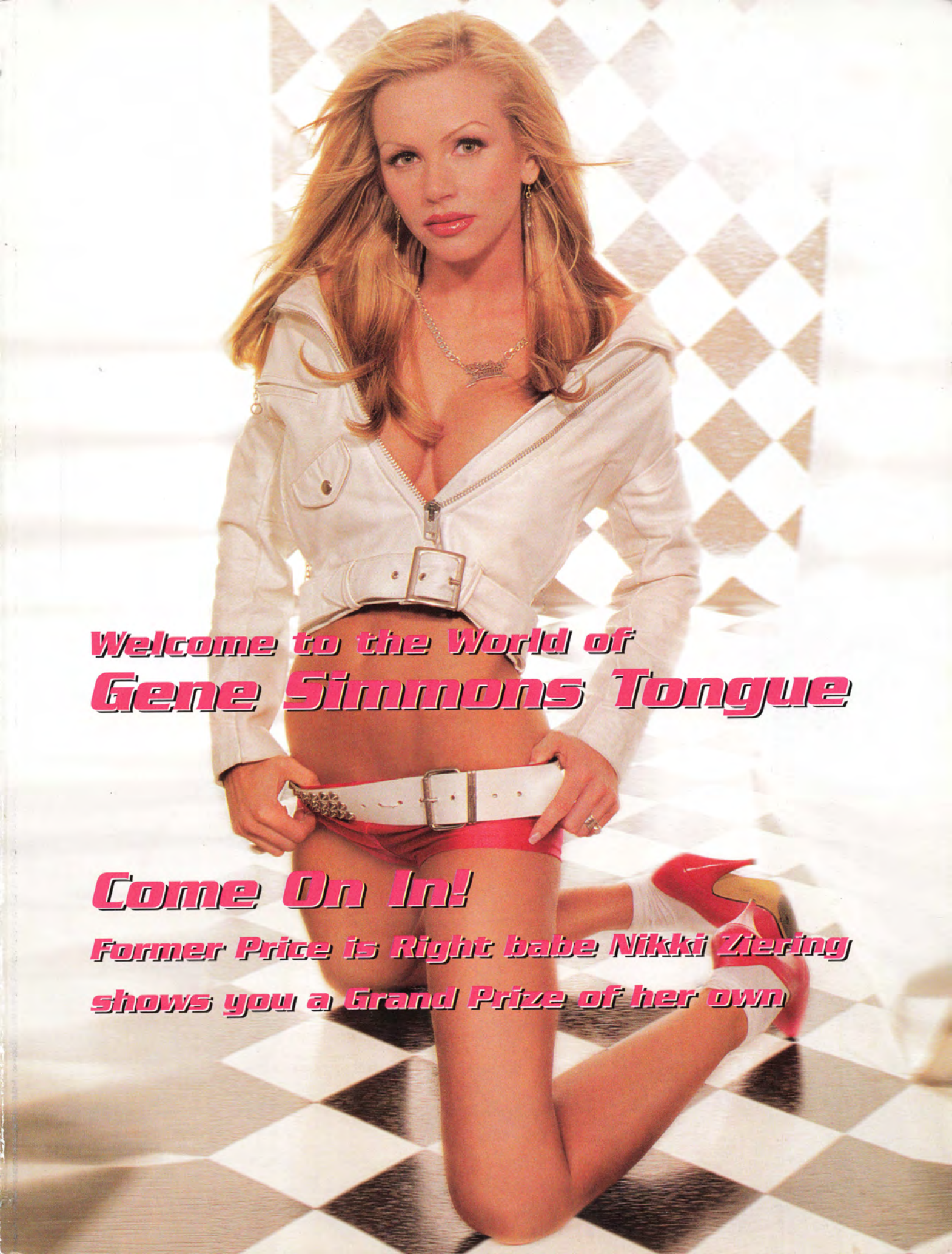
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Former Price is Right babe Nikki Ziering
shows you a Grand Prize of her own



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Photography by: Matt Beard | Model: Jocelyn Potter
Hair: Diana Schmidtke/Celestine
Make-up: Renato Almedia | Wardrobe: Fayecullen
Assistants: David Paquin and Jeff Dean

GENE SIMMONS Tongue

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From the Publisher

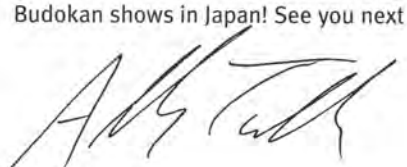


Welcome back to the pages of *Gene Simmons Tongue* — thanks for being here. I hope 2003 is treating you right and you are ready to lick up some more Sex, Style and Rock 'N' Roll! What an interesting and eclectic mix we have for you this issue. Nowhere else will you find in-depth interviews and exclusive photos on celebrities ranging from the infamous Jack Nicholson to country music's Travis Tritt, from the gorgeous Shauna Lamas to Marvel Comic's guru Avi Arad. We've got the hilarious Jim Breuer playing Phone Tag, and our Nikki Ziering story will have you wishing that she would "Come on down!"

We also "educate" you in many ways this issue. Calling Dr. Love explores three-ways (we're not talking conference calls here ...), and you'll learn new meaning to the phrase, "Give her an inch." The G-Spot story will make you a "G-Whiz," and the Bikini Bandits will steal your heart (along with some other body parts). We'll show you the 20 Hottest Women in History and Five Cars Under 50K. Speaking of cars, we have wild shots from NHRA drag racing and more "stripping" in our interview with "Girls Gone Wild" founder, Joe Francis. Chuck Zito from *Oz* gives us a candid interview, and director Joel Schumacher sheds his light on the film world.

Of course we have all of Gene's personal pix to make us wish we stuck with those guitar lessons as a kid, and plenty of other stories to entice and entertain you. William Shatner, a.k.a. Captain Kirk, fazes us in 20 Licks and our fashion layouts feature some "out of this world" models. Our Backstage section exposes some great people, places and things, and we even pay tribute to Steak and Blow Job day on March 20, which also happens to be my birthday (I wonder if that means I get seconds?). We've got the latest film, DVD, CD and video game reviews, as well as some great gadgets to satisfy any boy-toy cravings. We party with Shannon Elizabeth, check out female wrestling and catch up with Devin Devasquez: Star Search Champion and Playmate. We visit Hedonism II in Jamaica and pay tribute to The Ramones.

Looking back at this list I realize just how much we have crammed into our fourth issue. Let me take this opportunity to thank all of you that have become subscribers and loyal *GST* readers. Your thousands of letters and comments have been both appreciated and inspiring. We will keep bringing you the best of Gene's world, combining the many elements of what you want to see and read about. Our summer issue is already started and we will have exclusive stories on all the latest KISS events including the once-in-a-lifetime show with the Melbourne Symphony Orchestra and the Budokan shows in Japan! See you next issue.



Allen Tuller
Co-Founder & Publisher



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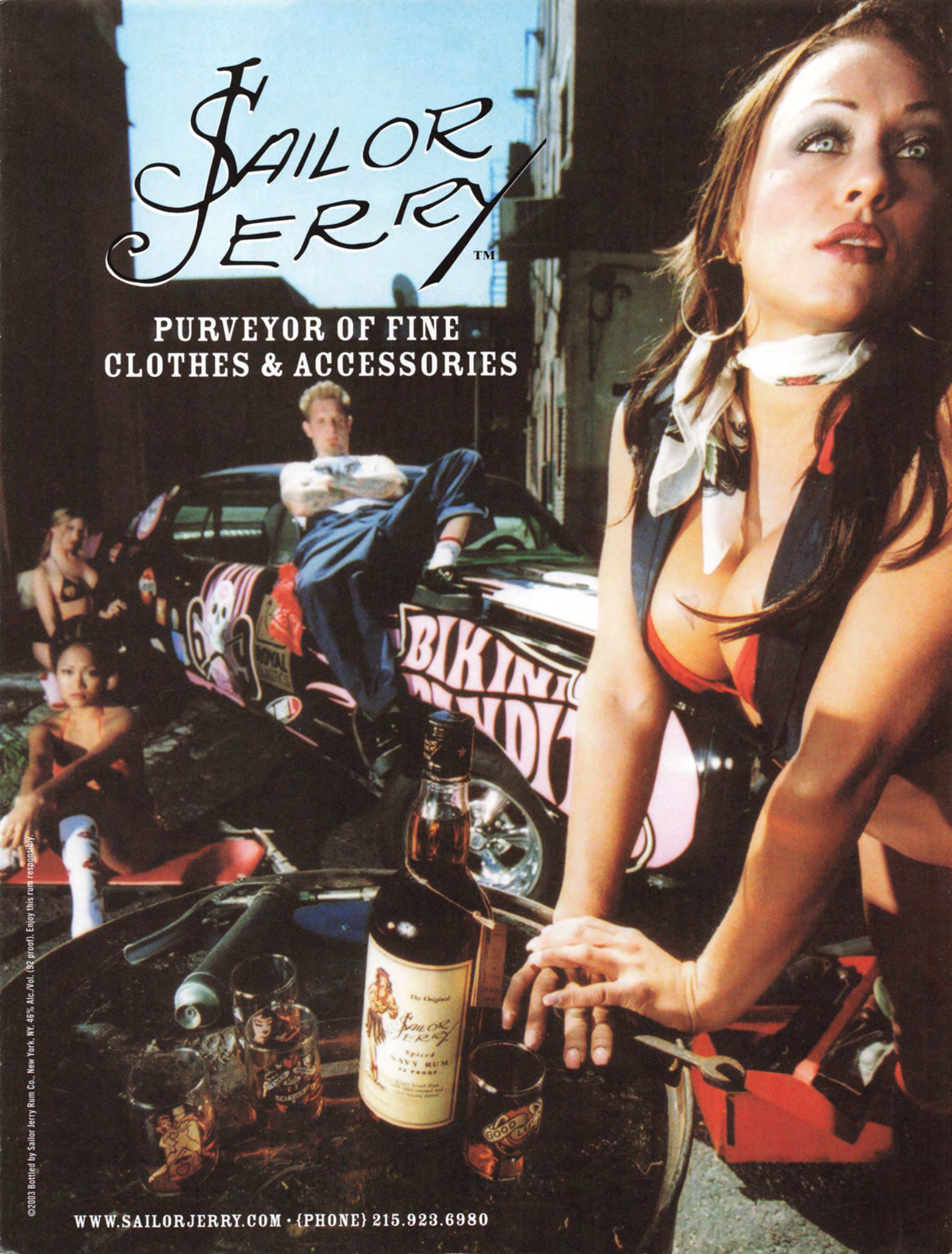
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Sassy Sossamon

ACTRESS BABE SHANNYN SOSSAMON SPINS US AROUND

by Peter Landau

Photography by: James White/Corbis Outline

By now everyone knows Shannyn Sossamon was discovered spinning records at Gwyneth Paltrow's 27th birthday party. She made her big debut starring opposite Heath Ledger in Brian Helgeland's *A Knight's Tale*. The Hawaiian native followed up with *40 Days and 40 Nights*, where Josh Hartnett vows to give up sex for Lent. With the dark-haired five-foot, eight-inch Sossamon as bait, it's surprising Hartnett could go without sex for 40 seconds.

But *The Rules of Attraction* (now on DVD) kissed those sexy, confident girls goodbye. The movie, based on the novel by Bret Easton Ellis (*American Psycho*) and directed by Roger Avery (*Killing Zoe*), stresses the high in higher education. *Gene Simmons Tongue* got the saucy Sossamon out of bed at the break of noon to ask what's next for the slinky temptress.

GST: Hope we're not calling too early. Rumor has it you're famous for being a late riser.

SOSSAMON: I'm a night person. I love going out and observing people. But I don't like socializing with anybody. The one thing I liked about [DJing] is that it's just so awesome to go out and hide behind the turntables. And I love to dance. But I don't like to dance with a boy because he's always in my way. If I'm dancing, I like to just be in my own little world.

GST: You re-teamed with *Knight's Tale* director Brian Helgeland and Heath Ledger for the upcoming film, *The Sin Eaters*. What sins do you eat?

SOSSAMON: I don't eat any! The sin eater is this kind of vampire-like religious figure. In the Catholic religion there were people who couldn't be absolved from their sins, so the sin eater would come and eat their sins and live forever.

GST: According to the folks at our photo shoot, you don't like fashion stylists telling you what to wear.

SOSSAMON: I have a certain style and I don't believe in someone dressing me. It's not a big deal, but they make it a big deal. I want to wear my own clothes from the closet because I know I have style. Stylists even try and trick you and be like, "We'll let you wear whatever you want." Then they try and charm me into letting them do it. Do they think I'm retarded?

GST: Has that led to any catfights?

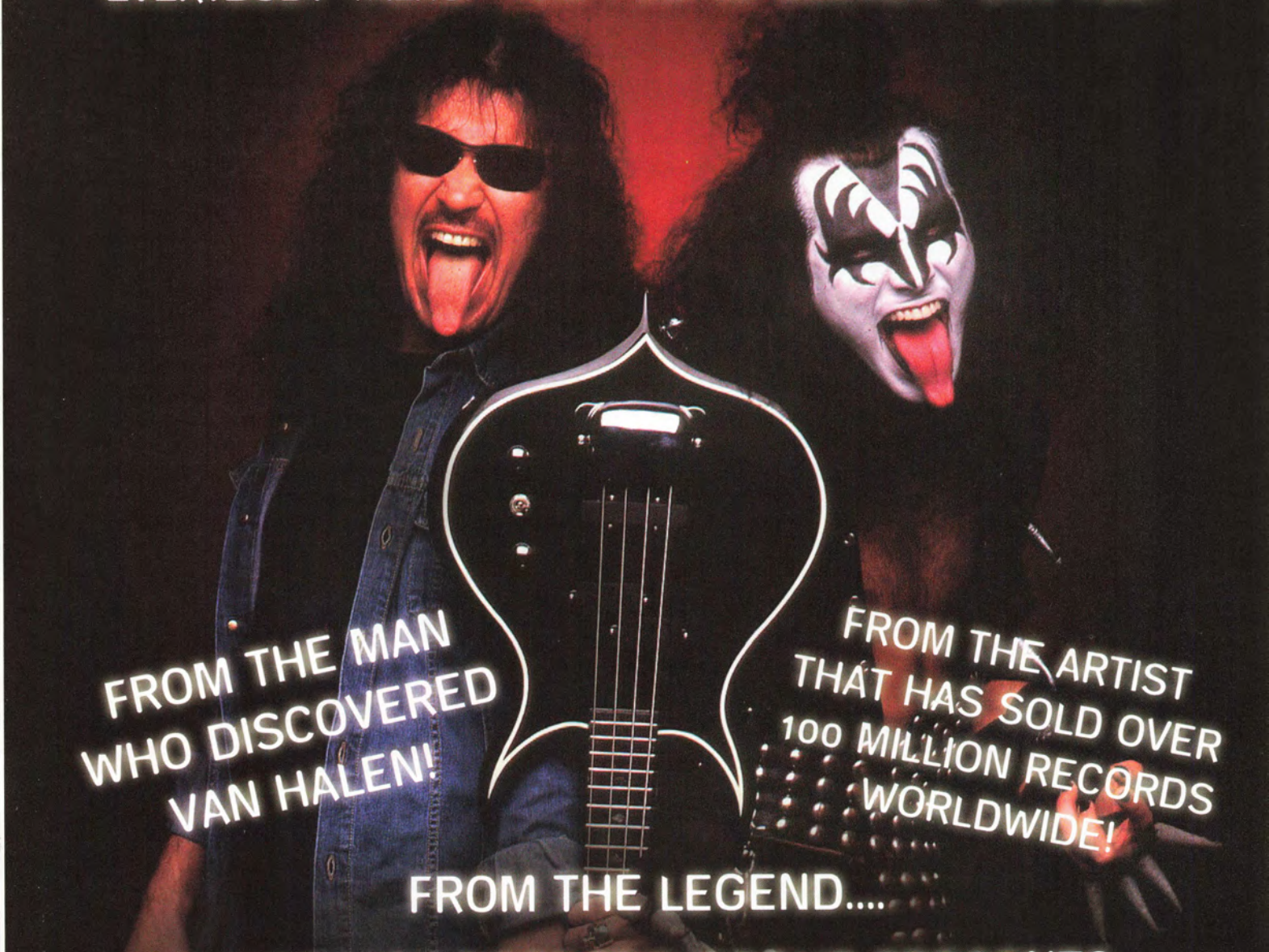
SOSSAMON: There are times when I've gotten the silent treatment, or I know when I'm in another room [the stylist] and her two assistants are yapping about me and complaining. It's just a bummer.

GST: Speaking of bummers, at the beginning of *The Rules of Attraction* you're videotaped while being date-raped and then puked on. That's a head-spinning change from the fair maiden of *A Knight's Tale*.

SOSSAMON: The first time I saw [that scene] was in the back alley of a strip bar. Roger [Avery] showed it to me on his computer and I just screamed out, "Oh my God! F—k! Oh my God!" I was in shock. I was like, "Whoa, shit." But then I got over it.

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Tongue Rules to Live By Lashings

OUR LEADER ON LIFE'S CHOICES, HESITATIONS AND MAKING YOURSELF HAPPY

Welcome to Issue #4.

I'm in the middle of writing my next book: *Sex, Money & KISS* (Simmons Books). It is about life choices we all share. For example: should you get married or not? If you're a man and you decide to get married, it will be the most expensive financial decision you will make in your lifetime, generally speaking. It is also, by and large, the most financially profitable decision you will make in your lifetime if you're a woman. That is the law of the land. I can't wait for the letters. Either way, I stand by every word.

Writing the book made me review decisions I have made in my life. I have to say I am proud of most of them. My decisions and choices have tended to be selfish (serving my best interests first), stubborn (not heeding the advice of "qualified professionals") and relentless (even in the face of overwhelming odds). I accept the criticism of my failures and celebrate the victories. And there is no one to blame or credit for either, except myself.

I know, saying that may sound ungrateful. I am not. If anything, I am grateful most to people who have let me do what I believed in — my mother, above all other people. She has never pretended to understand why a 13-year-old boy watched television 10 to 12 hours a day on the weekends, instead of playing football with the other kids. She never questioned why I wrote, edited and published fanzines dedicated to science fiction, fantasy and comic books. She never asked why I wanted to play in a local rock band. All she knew and cared about was that I wasn't interested in drugs, alcohol and "hanging out." But, if my mother had not let me do what I wanted to do, although I love her, I would have done them anyway. I decided early on that I would never tug on anyone's shirtsleeve to seek permission to go for my dreams!

Paul Stanley, my partner in KISS for over 30 years, is the brother I never had. I love him and respect him. I did then. I do now. In retrospect, because I wasn't as selfish as I should have been in the past (remember, I think "selfish" is a good word, most of the time), I lost out on having a large slice of Van Halen. I discovered Van Halen and signed them to my company, but my band mates and management didn't want me to do outside things so I tore up the contract. For years, I hesitated about having my own record label (Simmons Records), producing movies (*Detroit Rock City*), managing other artists (Liza Minnelli's recording career) and acting in movies (*Runaway* and others) because people who cared about me and who I cared about didn't think I should do out-





Busta Rhymes



Girls of Australia



Julio Iglesias, Jr and Carrie Stroup







Pam Des Barres and Katie Wagner



Los Angeles Laker Shaquille O'Neal

Jewel



Dean Devlin and Damien Lichtenstein





side projects. It would hurt the band. True.

Sometimes you can't do everything you want to do. But I urge you to try to do as many of them as possible before they stick you six feet under. Baseballs don't often get lobbed right over the plate. You must be selfish. Go for it. Yes, even if it pisses off the ones you love.

Because I am an only child, I had the luxury of spending a lot of time alone with my thoughts and dreams. Peer group pressure affected me very little. All my friends drank. I didn't then. I don't now. All my friends got high. I didn't then. I don't now. All of them succumbed to the "paint by numbers" lifestyle: they got married. I didn't then. I never have. I am not now.

Booze, drugs and marriage have taken their toll on them. They have had no effect on me. Again, I understand to most of you this may come off as judgmental (it's not intended to be) and at the very least, arrogant (that one I will cop to).

My point in all of this is that perhaps the various life rules we've been taught in our schools, at home and synagogue (when you have your own magazine, you can substitute church or mosque ... but here, in my magazine, we'll stay with synagogue) should be questioned. Let's take a quick look.

Never be selfish.

They're wrong. You're in a jet. Something happens at 30,000 feet and the oxygen masks fall from the ceiling. The stewardess says: "Put the oxygen mask on YOUR face first. Not over your child's." She's right. If you don't think of yourself first, you can't think of anyone else. Sacrifice is a different thing. Sacrifice later. First think of yourself.

Love is the most powerful force in the universe.

It's not. Money is. If a crook is going to point a gun in your face, try the Jesus method and tell him you love him. I suspect your head will be blown off your shoulders in short order. Try this: offer him money. Lots of it. You will live. Try getting on a bus if you don't have money. Tell the bus driver you love him. You ain't getting on board, sorry. Try giving him money and see











Ice T



Bikini Bandits Premiere



Ivy Shore and Lisa Marie



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Vince Neil



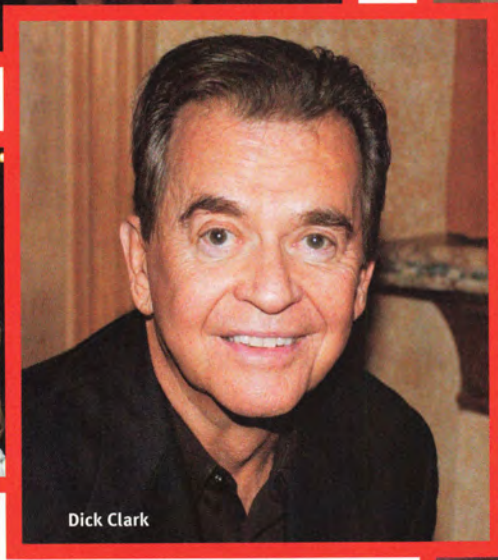
Doug Feiger and Weird Al



GLAMOURCON







Dick Clark





Shaq reading his favorite magazine







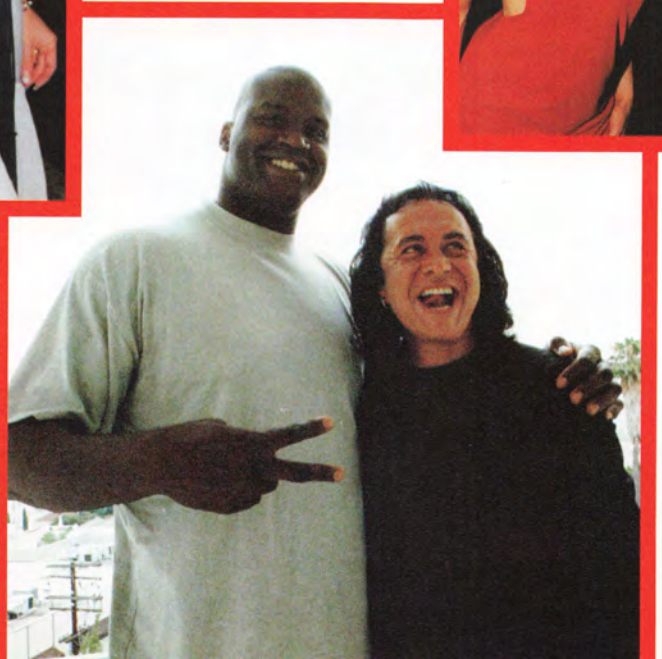












what happens. Money is the entrance fee for the bus ride of life.

Money is the root of all evil.

Wrong. LACK of money is the root of all evil. If you have $100 million, why would you want to hold up a 7 Eleven? However, if you're flat broke and starving, you might resort to it.

Allen Tuller, our powerful and attractive publisher puts up with me. He knows I will come at him with all sorts of crazy ideas that may not have a precedent but he rolls with the punches. He may not completely agree with my passion, but is willing to gamble on it. In return, I work 24 hours a day. He can call me at any hour and I will answer without secretaries or assistants getting in the way. To his credit, he's always there for me as well.

This magazine is a reflection my life philosophy. I will not try to explain why I am attracted to every living, breathing woman on the face of the planet. For those of you (men and women) who think only one partner in your life is the most natural, biological urge, please talk to a social scientist. And, get some help.

I am fully committed to enjoying life while I'm alive. Afterwards, it's too late. Call me an Epicurean Hedonist. I love pleasure. Don't care much for pain.

I will live my life, my way. It will not always jive with "accepted norms." Too bad. We're all blessed to be living in America where you CAN have it your own way. Without clerics or politicians telling you that you cannot.

I will tell the truth. The good, the bad and the ugly (well, the beautiful, anyway) ... and it is this: life is too short to figure out what the sages of the past, the spiritual leaders of the present or the crystal-ball gazers of the future think our life should consist of. Try this: be selfish. Don't hurt anyone else as much as possible, but be committed to making yourself happy.

You owe it to yourself.

P.S. We haven't had a real letter column as yet. So, let me invite you to send us your missives. And, you ladies out there send us your photos. The guys can send photos of themselves to another magazine.

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Jewel







Carrie holding up her photo spread from Gene Simmons Tongue #2



Aria Giovanni



Calling Dr. Lo

By Carrie Borzillo-Vrenna
Photographer: Jewely Bennett



Dr. Love Model: Camille Anderson | Stylist: Heather Chase
Hair & Make-up: Issac Prado | Location: thelalofts.com

OUR SEXPERT ON THREEWAYS, GETTING YOUR GIRL TO WATCH PORN AND GAINING AN EXTRA INCH (AND WE'RE NOT TALKING AROUND YOUR WAIST)

ove



WHAT'S THE BEST WAY TO HIT ON A CHICK?

That's easy: don't HIT on chicks. You want to strike up a scintillating conversation with a sexy stranger? Don't try to hit on her. None of the "Do you come her often?" lines work. And don't think you can say it as an obvious joke so that she'll laugh along with you and the two of you will fall in love over your mutual silliness. It ain't gonna happen. The only thing she'll be spreading for you is her forefinger and thumb into the "loser" sign. And don't think you can out-clever the bonehead who came up with such classics as "Are those mirrors on your pants? Because I can see myself in them." It's not clever, and any laughter will be at your expense.

Lecture aside, it's really much easier to talk to a girl than you think. A simple, "Hi, I'm INSERT NAME HERE," in most cases will do. If she thinks you're interesting, she will talk back to you – mission accomplished. Now here's the trick, if she does not talk back, then put your hand on her knee and say it louder and slower. Just kidding. Seriously, if she doesn't look you in the eye, smile, and say hello back, then she's not interested and no clever line is going to work. Move on.

Oh, and get this, we ran your dating dilemma past former KISS guitarist Bruce Kulick and this is what he had to say: "Try to be natural and size up the woman. You want to find some common ground to talk about what makes her think you are cool. This way she will feel relaxed so the conversation is not an obvious pickup. Being shy is not that bad, just be fun and be yourself."

My girlfriend cheated on me with another woman. Sure, it's arousing and hip, and although I've obviously forgiven her, I can't seem to forget it. I don't know why. Do you?

–Left Out Of A Threeway, Missouri

Quit yer bitching, boy! You just hit the girl-on-girl jackpot! You're one step closer to every man's fantasy – watching your girlfriend rub privates with a hot chick and then, of course, inviting you to join in. That's how it always happens, right? Not exactly.

The thing is, cheating is cheating regardless of whether it's a same-sex romp or a bang with another dude. And, naturally, being cheated on hurts. It's a betrayal of your relationship. That is probably why you can't seem to let it go. Address this issue with her first. Lay some ground rules as to how open your relationship is. If your girlfriend doesn't bring you into the fun with her new special friend (or if you're just not comfortable with sharing your girlfriend), then it's time to decide if you should stay or go. Hey, if you don't want to be known as the guy who dumped the "ultimate male fantasy," just tell your buddies that she's a lesbian. (The legal department says I must add "just kidding" here.)

Bruce Kulick has something to say on this problem, too: "Of course you're bummed. Girls know what gives them pleasure. And you may feel out of the loop. I would ask your girl to give you tips, or include you in their next rendezvous. That could be very interesting if you watch and learn."

HOW DO I GET MY GIRLFRIEND TO BE SEXIER AROUND ME, WATCH PORN WITH ME, USE SEX TOYS, THAT KIND OF THING?

Three words: Green Apple Martinis. Sounds crude, but if she's of drinking age, enjoys a beverage, isn't driving, blah blah blah, a nice martini, some bubbly or a glass of wine could help shed her sexual inhibitions. It may be all she needs to loosen up and feel

sexy. And that's the key: if she feels sexy around you, she will be sexier with you.

Other than plying her with liquor, there's a lot you can do bring out her slutty, porn-loving wild side. Surprise Ms. Frigid with a big ol' box o' smut. But ease her in gently with some non-threatening diversions. For instance, instead of a dominatrix outfit, start with a hot pair of panties. Before the six-inch stiletto stripper heels, try Frederick's of Hollywood's Glamour Girl Marabou Slippers. And save the two-headed dildo for later. Instead, get her Big Teaze Toys' new "I Rub My Duckie" vibrator for the tub (it's the cutest vibrator out there!). As far as your porn needs, skip vids like *Anal in the Amazon* for now and start her off with a little of Showtime's soft-core After Hours programs, Playboy TV or the classic sexy flick, *9 1/2 Weeks*. (Have a blindfold, strawberries and whipped cream ready to go.)

The Donnas' Maya Ford, a.k.a. Donna F., seems to agree: "Buy her some amusing porn – start out soft core. Get her drunk. She might never like it as much as you do. Make sure you remain light-hearted about it, and don't push too hard. Leave some tapes around the house, maybe she'll get into it while you're gone. Or dump her and log on the Internet to look for other perverts."

MY PENIS IS AVERAGE SIZE, BUT I WOULD LIKE IT TO BE BIGGER. DO ANY OF THOSE PILLS OR "EQUIPMENT" ACTUALLY WORK? I'M NOT TOO SURE I WANT TO GO THROUGH SURGERY TO GET THE DESIRED EFFECT.

In choosing between an average-size penis and a Frankendick, most women would choose your five-to-six-incher. Seriously, unless she asks, "Is it in yet?" your tool probably isn't too small to get the job done. Surgery can only give you about an extra inch ... if that. If you're going for more girth, they take fat from other parts of your body and inject it into your shaft. I repeat: they shoot it into your shaft. Thing is, you can't add the fat into the penis' head, so you could end up with a chunky monkey with a shrunken head, a.k.a. Frankendick. It's not worth it. Don't bother with the over-the-counter products either.

A putz can be average size, but it's the way you use it that makes it a hot cock. Just listen to what the Flaming Lips' Wayne Coyne has to say on the subject: "I'm speaking from experience because I'm just very average, I honestly don't think women care about that at all. Women want someone who is either funny, charming or has money. And if you have any kind of imagination you can get there a million different ways; your dick is just one of those ways, so don't worry about it."

Really, don't mess with your Johnson. Take a lesson from Gene Simmons and learn how to use your tongue.

"IF IT AIN'T DIRTY, THEN IT AIN'T ME."

-UNCLE KRACKER ON HOW HE LIKES IT



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Spplat Happens

William Shatner

Boldly Goes Where No Star Has Gone Before ... Paintball Wars!

He captained the Starship Enterprise on *Star Trek*, policed LA as *TJ Hooker* and recorded a psychotic version of "Lucy in the Sky With Diamonds," but for the Canadian-born thespian it was all just a prelude to paint war. Gathering 1,500 of his most manic friends, William Shatner launched the first *Spplat Attack*, a massacre in paint. First aired on pay-per-view and now available on DVD, the reality-TV take on extremely silly sports pits the Federation against both Klingon and Borg. *Gene Simmons Tongue* talked to Shatner about taking his career to the Final Frontier.

Gene Simmons Tongue: What attracted you to the sport of paintball?
William Shatner: The colorfulness of the sport. I have been training all my life — meditated for 24 hours. Actually, you have to have a childish mind to play.

GST: Did you feel threatened in the midst of 1,500 armed and dangerous paintball players?
WS: Yes, at all times.

GST: How messy did things get?
WS: I heard people soiled their pants.

GST: Do you like messy fun?
WS: Not that kind.

GST: Is paintball a perverse sexual expression?
WS: Certainly, the paintball is ejaculated out of the marker and when you're spplated you're marked all over. Other than that, I don't think paintball is a perverse sexual expression. What are you, weird or something?

GST: How do you unwind after a big paintball event?
WS:: I put a key in my belly button and turn to the left.

GST: What's it like getting shot by a paintball?
WS: No worse than a 45 millimeter.

GST: If you had the opportunity to spplat someone pointblank in the face who would it be?
WS: Saddam Hussein.

GST: Is there a common link between paintball players and Trekkies?
WS: Yes, the link is on my website: www.williamshatner.com

GST: Who are more fanatical?
WS: I think there is an intense insanity common in both camps.

GST: Who were the fiercest competitors on the paintball field, the Federation, Klingon or Borg players?
WS: Mancow (Klingon Leader) certainly exemplified the competition, somewhat slow of foot, feeble of mind and unsure of reflexes.

GST: What's your skill level at paintball competition?
WS: I like to think of myself as an expert covered in paint.

GST: Would you participate in a nude paintball competition?
WS: My only concern would be: were those balls, paintballs?

GST: Can today's seemingly unsolvable political conflicts be resolved by paintball (the US versus Iraq, Israel verses Palestinians)?
WS: Yes, there should be no contention that all conflicts be solved by paintball.

GST: Before battle do you say a prayer?
WS: Yes, I say goodbye to my wife in as fond an expression as possible.

GST: Do you feel honored, disgraced or simply confused sharing the screen with characters like "The Big Giant Head," shock jock Mancow and world renowned paintball player Tom Kaye?
WS: I feel totally at home.

GST: Are paintball wars another sign of the end of the world?
WS: I think we will all go down in a phantasmal glory of color.

GST: If there were a soundtrack to *Spplat Attack* what would it be?
WS: A lot of screams for mercy.

GST: When you go into a paintball battle what color paint best expresses your emotional state?
WS: I like the color of paint that disappears on contact.

GST: If paintball is outlawed will only outlaws paintball?
WS: I hope so ...

GST: Does Ken Burns have any plans to reenact famous battles from the Civil War as paintball contests?
WS: What a great idea, do you want to be included in the pilot of this show for CBS?

GST: Are there any other major paintball wars in your future?
WS: *Spplat Attack* continues ...

GST: What will fill the void for you after the excitement of paintball wars?
WS: I am in a deep depression already.

— Peter Landau

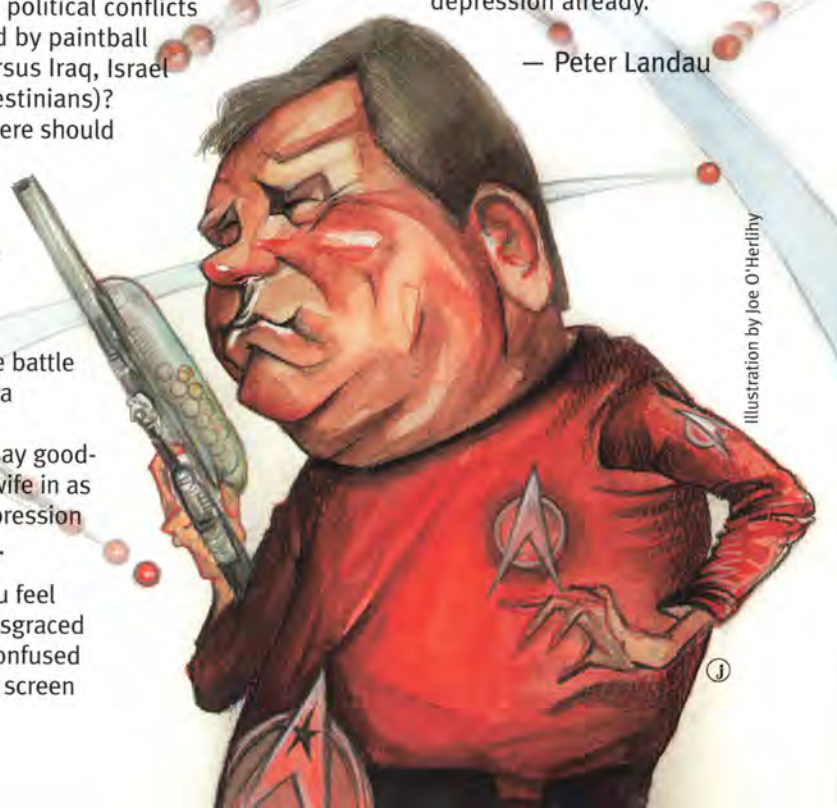
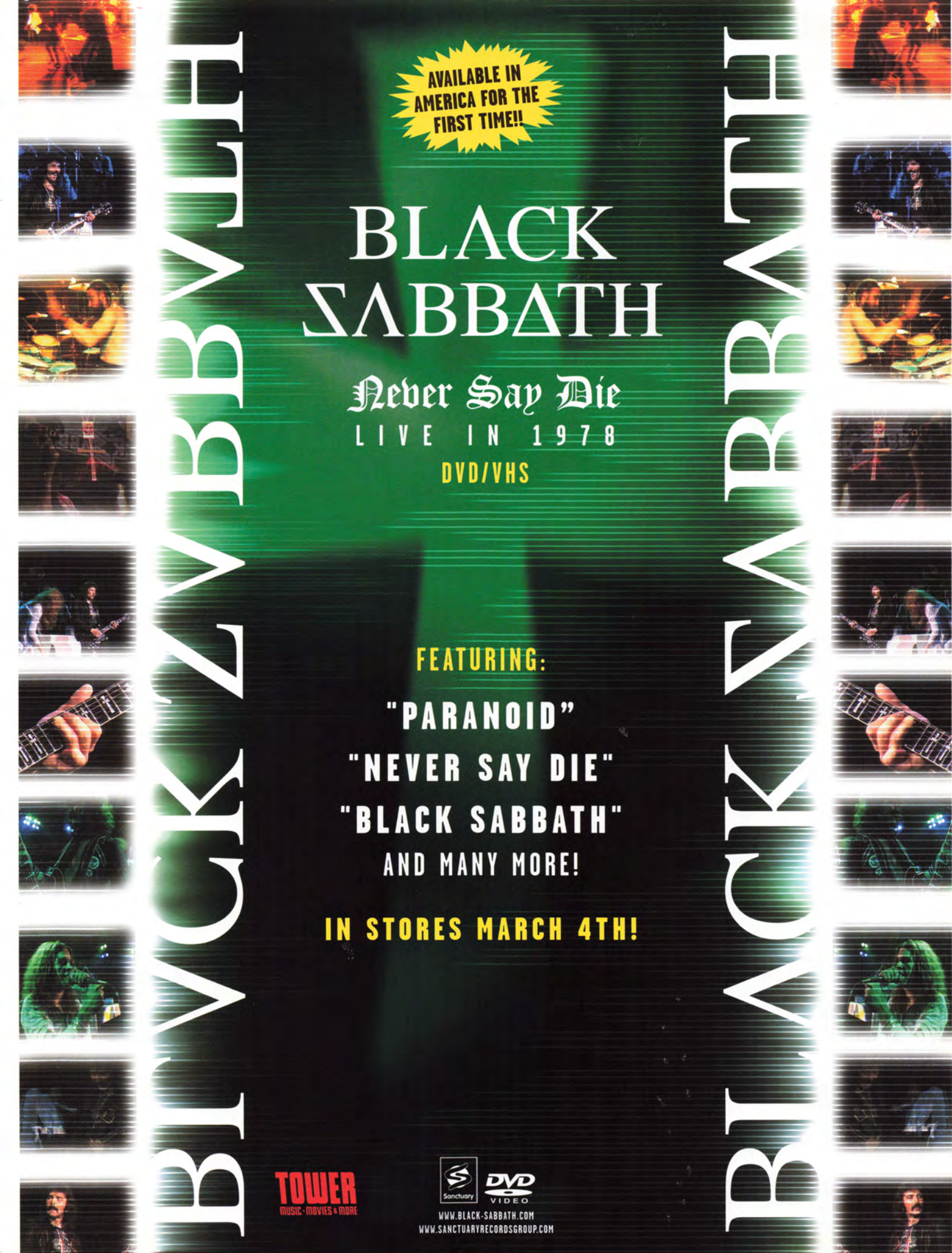


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GETTING COLLEGE GIRLS TO TAKE IT ALL OFF MADE JOE FRANCIS A MULTI-MILLIONAIRE — THE CREATOR OF THE *GIRLS GONE WILD* VIDEO PHENOMENON REVEALS HOW HE DID IT

Photographer: David Safian







It's only taken Joe Francis four years to become a very rich man. The 29 year old has built an empire around hard-partying, boob-flashing revelers – hot chicks who bare all on camera at wild weekends like spring break and Mardi Gras. Millions of his exhibitionist *Girls Gone Wild* tapes and DVDs have been sold worldwide and have bought him a private jet, luxury cars, a mansion in Beverly Hills and a mountain retreat. He even has celebrities eager to do their own GGW videos, the latest being with Snoop Dogg and another with Eminem. And he's done it all with a small camera crew, who are undoubtedly the happiest cameramen in the world. But just how does he get girls to take it all off for him? He tells Gene his secret.

GENE: You graduate from USC with a degree in business, and all of a sudden you're doing videos with girls baring their tops. Take me through that leap of faith.
JOE: As a kid my father was in the direct-response industry. So I grew up around that. I had a knowledge base.
GENE: What is direct response?
JOE: Direct response is the manner in which we market our products. People see something on TV, they call an 800 number, they go to a web site, they order it and we ship it to them directly. We're a distributor as well as a producer.
GENE: And the first thing you did after you graduated was ... ?
JOE: I went to work for my father, for about two or three weeks. Then got fired. My father said to go get another job somewhere else. *(Laughs)*
GENE: And why does he fire you? Push you into the deep end of the pool and go find your way?
JOE: Fathers and sons, I don't think, were ever meant to work together. So I move back up to LA, and I just start taking odd jobs. I got fired from every job I had.
GENE: Why do you suppose you got fired?
JOE: Very dominant personality, very driven. I've always entered everything in life, every situation, with the attitude that I'm going to change things, and take over things. I've got ideas from minute one about how to make things better and right.
GENE: At what age do you start to get a hint? Because for anybody that winds up doing reasonably well in life there's a pivotal point, some fuse that gets lit that then explodes.
JOE: I would say I had that pivotal point in college. I got the spark, long before things actually happened. I had

visions and conversations in college where I was about to graduate, and thinking, you know, "What is this? I've got to go make $20,000 a year and $30,000 a year, and work for someone my whole life? And always work my way up?" And I'm just figuring this is the way this world is designed, but not for me: it's designed by older people who created it for younger people. By the time you figure it all out, you're too old, and it's over. You're too entrenched in what you've done, and you have too much baggage to change the course of what you're doing. So I thought about harnessing what I wanted to do right there.

JOE: The product. It was an instant success. It made money from Day One.
GENE: How much?
JOE: It did about $11 million that first year. I did not know what I was doing then. So I made about a million dollars.
GENE: What happened to the 10?
JOE: There was litigation. Everybody came after me. Vultures. I was very lucky to emerge from it and come out with something again.
GENE: So you made your first million at age ...
JOE: 23, 24.



Mardi Gras images photographer: Jeff Strout

GENE: But did you have a visual or personal experience that said, "I think I have an idea ...?"
JOE: I actually wrote the business plan for a direct-response home video company at 21.
GENE: And you had an idea of what you were going to sell in this company?
JOE: The original videos for the company were gambling videos. How to win at gambling. But that never came out. One of the odd jobs I had was working on a reality show. *Real TV*. I was a PA. I didn't necessarily get fired from this show. I just wasn't asked back. (*Laughter*) I couldn't give a shit. Now I've got two planes. I don't care.
GENE: Then what happened?
JOE: What I noticed was the stuff that was passed around the office, the best stuff at the show, was the stuff that they couldn't use on television. Ladies getting hit by trains. People getting shot in the head. A girl getting her leg bit off by a shark. Very compelling reality material that in the marketplace was worthless, because there was no network, or syndicator, or studio willing to pay. What I did is I went and licensed that material from the owners for a relatively little amount, and marketed it on the video series called *Banned From Television*, which was my first video series.
GENE: How did it do?
JOE: It did excellent. I funded the whole thing from credit cards. I got a bunch of credit cards and started writing one check to the other credit card and the other credit card, and just kept getting more credit cards. I was probably fifty grand in the hole.
GENE: What turned it around?

GENE: Where there's money, there are chicks. Before we get to *Girls Gone Wild*, tell me about the chicks. What happened?
JOE: It's not like I was touring with a band. I was so consumed with the business. My hours took me from early in the morning until, like, midnight – every single night, for years – growing and building this business.
GENE: You're trying to tell us no girls?
JOE: I had, I would say, my share of girls, but it was nothing like it was after things settled down.
GENE: So now, let's get to the juicy stuff. So you make your first million. Half goes to the government. You have a few hundred thousand dollars left, so what happens next?
JOE: This would be '98. I was doing a third volume of *Banned From Television*. It was just too violent. And I'm like: "I need some sex, or something to make this stuff less heavy. I can't even watch it." So somebody sent in this footage from spring break where there was an arrest on a boat and then they sent this other footage from Mardi Gras, where there was an arrest and girls were flashing. This stuff lived in my VCR. I thought, "I've never seen anything like this. This stuff is real. These are real girls, who are doing this." It really turned me on. And that was the genesis of the idea.
GENE: Am I allowed to rip off the name and do my own *Girls Gone Wild*, or do you have a trademark?



JOE: No, I trademarked it from Day One. By the end of my *Banned From Television* days, I was extremely business savvy. I had been through the wringer.
GENE: So take it to the next step. Take us through the process.
JOE: Every guy wants to see college girls. The next step is I begin to market *Girls Gone Wild* in the same manner in which I marketed *Banned From Television*.
GENE: Why did you decide on late night?
JOE: Because, in most instances, that's the only place that they would run the spots because of contents, and it's also cheaper.
GENE: When do the floodgates open up? When were girls in your face more than you could handle?
JOE: At the beginning of *Girls Gone Wild*. I went out to Lake Havasu in Arizona. We get on a houseboat and we start shooting, and I play more of a director's role.
GENE: You walked up to that first girl and said what?
JOE: Show me your breasts.
GENE: And she said?
JOE: No. *(Laughs)* And I said, "I'll give you some beads."
GENE: Beads?
JOE: Like plastic, Mardi Gras-type beads.
GENE: You gave her two dollars' worth of beads and the top came off?
JOE: And the top came right off.
GENE: God bless America. *(Laughs)* Fringe benefits?
JOE: I've had a few. On a shoot, we have a policy: while you're shooting, don't touch the girls. We keep it business.
GENE: Do they make themselves available? Once the tops come off, are they in the mood?
JOE: Sometimes. It's really weird. In a way, it's a relationship that develops between a cameraman and a director and his subject. And it's not as sexual as it looks on camera, because, in a way, the girls are putting on a show, too. I have never gotten jealous once of a girl hooking up with another girl. *(Laughs)* And every single girl in college is bi-curious. And every one of them would do this. It's so easy to say, "Kiss your friend."
GENE: Are you a married guy?
JOE: No. Not even. Next question.
GENE: You have a girlfriend, right?
JOE: I'm dating. *(Laughs)*
GENE: Do you have to answer to your girlfriend?
JOE: No. I'll be totally honest with you. I've always prided myself on not kissing and telling about everyone. I'm selfishly sensitive because when I go out, and a girl has read *Gene Simmons Tongue* magazine, she's gonna go, "I'm not gonna be one of your girls."
GENE: How many girls have you been with? Inquiring minds want to know.
JOE: I'll say more than one. *(Laughs)* I do this as a business. Everybody would love to hear that I'm the biggest whore in the world, and having wild orgies all the time. And sometimes, that may be the case. But I distinguish between my personal life and my business life.
GENE: So, what do you want to do with yourself? I mean, the chances are pretty good you can do a few more *Girls Gone Wild* and then you'll do something else.
JOE: The *Eminem Girls Gone Wild* that's coming out. His management called us and said, "We read about you in *Rolling Stone*, and we think Eminem should be the next person to do *Girls Gone Wild*." We went on tour with Eminem and shot all the stuff that goes on backstage for a rock star. It was fun hanging out with him. He was on the Anger Management Tour, with Exhibit, Papa Roach, Ludicrous and a couple other bands. All the girls were carded by Eminem's



"EVERY SINGLE GIRL IS BISEXUAL."

security to make sure they were 18. Most every girl that either our guys or Eminem security pulled back was hot.
GENE: Eminem did the show at the concert hall. Did he do the encores back at the hotel?
JOE: Yeah, absolutely. The video takes you through all this. You'll go from the concerts to the backstage to the hotel every night.
GENE: What's the next product after Eminem?
JOE: We're working on *Blind Date: Uncensored*, with the television show, *Blind Date*. We have a partnership with Playboy, in which we did the *Playboy Mansion: Parties Uncensored*, and *Playboy's Casting Calls*.
GENE: So your girlfriend is one of the Playmates.
JOE: *(Laughs)* Sometimes.
GENE: What about this MGM motion picture?
JOE: We've got a movie coming out with MGM, which is in the beginning stages. It's called *Girls Gone Wild*. It's a spring break, coming of age, college story. *(Laughs)* I'd like to call it an artistic interpretation of the reality video.
GENE: What else are you up to?
JOE: Just having fun. Flying around in the plane, traveling.
GENE: Are you worth a million dollars?
JOE: Way more than that. I've got five houses. I have zero debt. Never had a loan, a mortgage or anything. Paid for everything in cash: planes, cars, houses. You can't lose it if you don't borrow it.
GENE: What's the last thing you have to tell everybody about yourself?
JOE: People think of me as a kid that got lucky on an idea. And, as you know, nothing is about an idea. I have a thousand ideas a day. I've got an idea to cure cancer, but I can't do it. I would not know how to execute that idea. It's not about an idea. It's about execution. I'm not a dumb kid that got lucky, that's a jackass. I'm a hardworking businessperson, that's focused.
GENE: And on your tombstone, at the end, it finally says?
JOE: He lived every last second of it.



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PRI

FORMER *PLAYBOY* AND *PRICE IS RIGHT* MODEL NIKKI ZIERING HAS THE HEART OF A SAINT AND THE BODY OF A SINNER

By Paul Semel
Photographer: Celeste Wells

CED to MOVE

It's hard to look at Nikki Ziering without having a sinful thought. Or four. She hasn't been a Playboy Playmate and a *Price Is Right* model for nothing, after all. But don't let the way she looks from the neck down fool you; while Nikki is a bit of a randy reprobate, she's not nearly as evil as the thoughts careening through your head.

Consider this: though she could easily use her ample feminine wiles to take over the world like a Bond villain, she says that, aside from getting out of an occasional traffic ticket, she's not a manipulative person. "I've never made a man do anything for me," she proclaims while getting ready for her *Gene Simmons Tongue* photo shoot in Los Angeles. "And getting guys to buy me stuff? I don't really believe in that because nothing's for free."

This is not to say that Nikki doesn't have fun with her sinful shape. Well, when she's with someone who knows what to do with it, that is. "I wish some men knew women's anatomy better," she bemoans, adding that pornos are not to be used as research materials. "Some of that stuff looks good in the movies, but it's not what women want. Slow down a little."

It also helps, she says, to mix things up, even if that means hitting the great outdoors. "Don't get me wrong," she says, "I don't need to have sex outdoors, but it's good to mix things up. Different positions, different places, whatever."

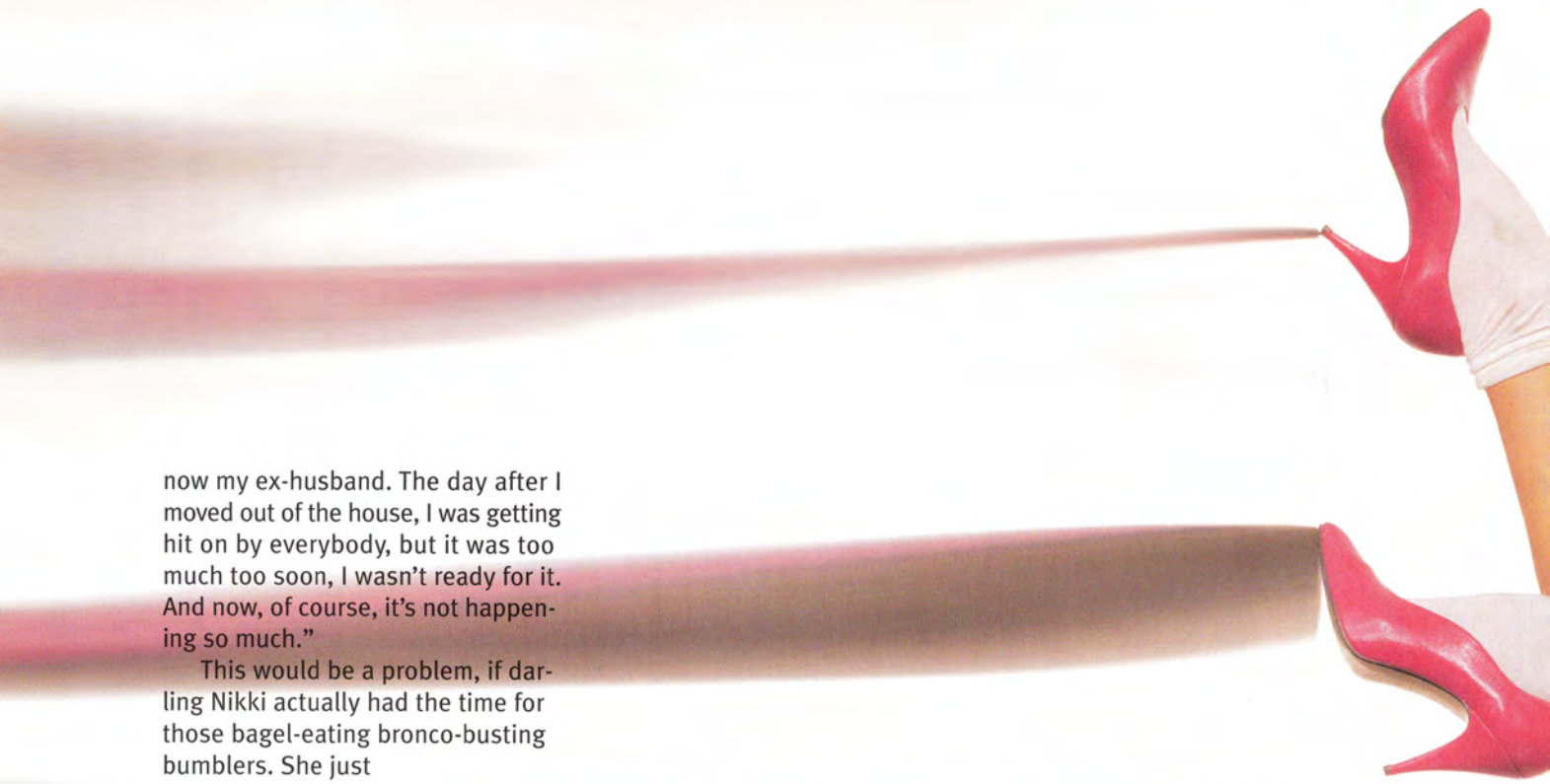
As for what guys get to take Nikki outside, she says her ideal man might just be Buck Goldberg, Texas Torah reader. "I love Jewish guys," she admits, giggling gleefully, "and I love guys with Texas accents. 'Shalom, y'all.' That would get me!" Unless, she adds, Buck ain't got no manners. "The best way to get my attention is to be a total gentleman," she notes. "I don't always notice when a man isn't one, but I always notice when he is. I'm old fashioned that way: I think a lady should be treated like a lady."

He also, Nikki adds, need not be the coolest cat in the class. "I also think it's hilarious when a guy tries to be smooth but instead comes across like a total dork," she continues. "One time, this guy came over to talk to me, but when he leaned against the back of the chair, it tipped over. And it was hilarious, but it was also human, and it made me want to talk to him."

Not that she's done much conversing with the clumsy lately. "I don't get hit on as much as you think," she laments. "I got hit on a lot right after I separated from Ian Ziering, the *Beverly Hills 90210* star who is



Hair & make up: Liz Rizo for Classified Cosmetics | Benefits Cosmetics
Stylist: Michael Holdaway | Location: The L.A. Lofts/Andy Strauss Studios
Hot pants by Ashley Paige | Boots: Warner Bros. Costume



now my ex-husband. The day after I moved out of the house, I was getting hit on by everybody, but it was too much too soon, I wasn't ready for it. And now, of course, it's not happening so much."

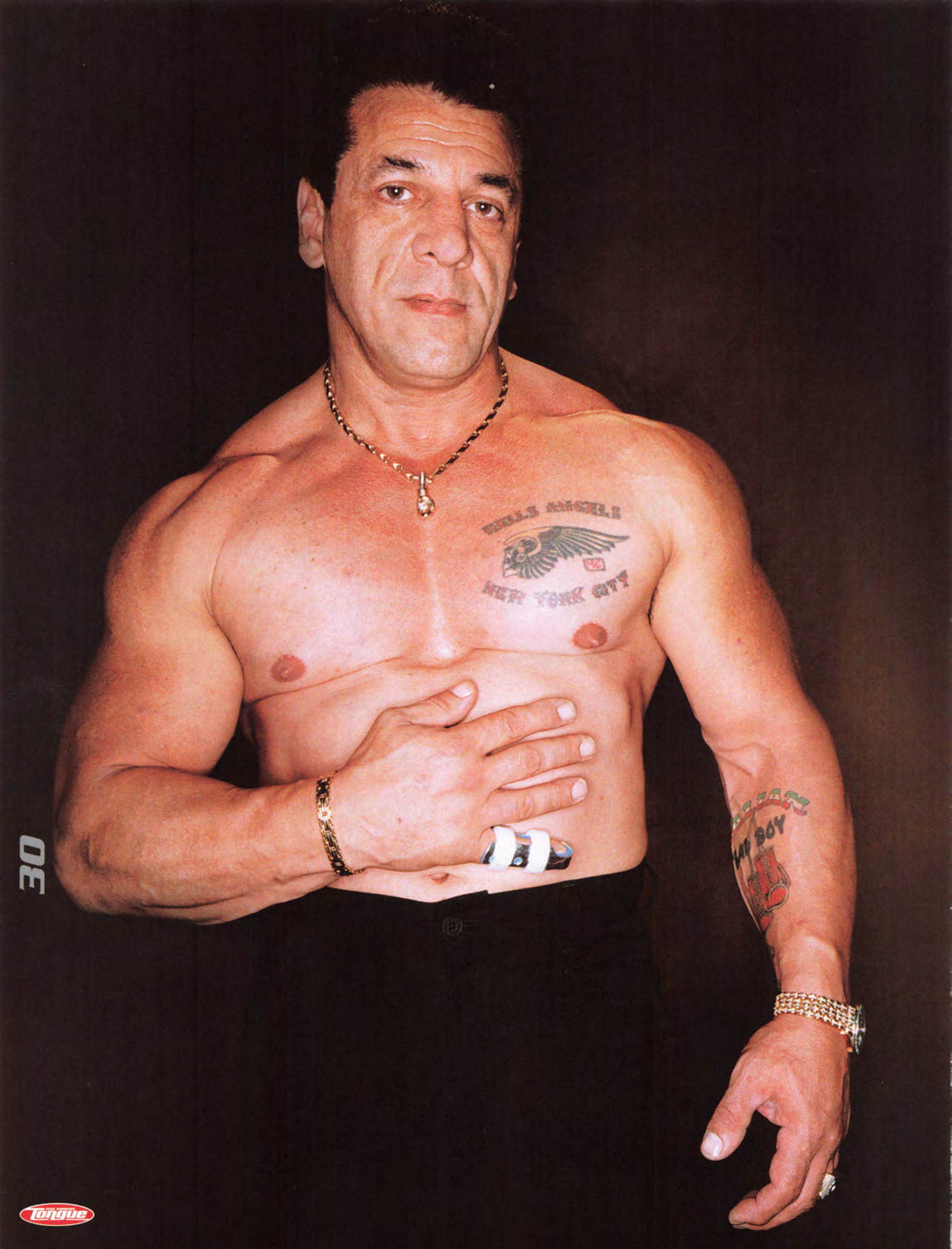
This would be a problem, if darling Nikki actually had the time for those bagel-eating bronco-busting bumblers. She just wrapped a role in the film *Lady Killers*, and is currently shooting scenes for the new *American Pie* movie. That is why she won't be standing next to any cars on *The Price Is Right* anymore. Though, she says, her exit from Bob Barker's stage didn't go exactly as planned. "I always had this idea," she explains, grinning devilishly, "what if, one day, when they pulled the curtain back, instead of me standing next to the car, I was completely naked, spread eagle on the hood? I would've been fired, but I also would've been an instant household name. How would that have been?"

Deliciously sinful.

"I DON'T NEED TO HAVE SEX OUTDOORS, BUT IT'S GOOD TO MIX THINGS UP. DIFFERENT POSITIONS, DIFFERENT PLACES."

All wardrobe: Warner Bros. Costume




HELLS ANGELS
NEW YORK CITY

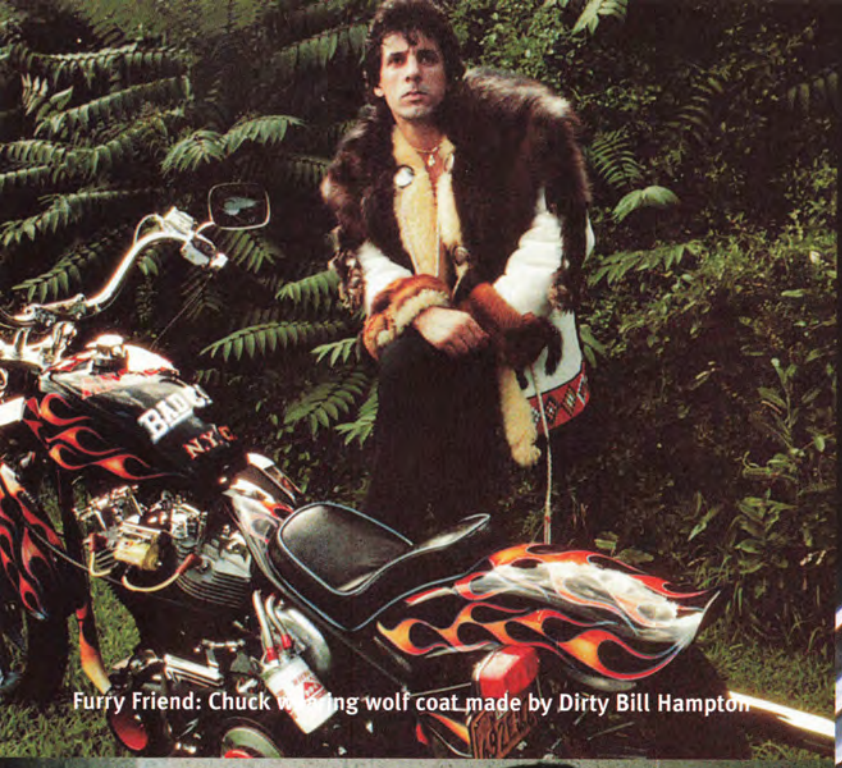
ZITO RULES

Photographer: David Safian

BOXER, BODYGUARD, BIKER, ACTOR AND NOW WRITER CHUCK ZITO HITS THE MAT WITH GENE SIMMONS ON BRUISES, BROADS AND BODY SLAMMING JEAN-CLAUDE VAN DAMME

Chuck Zito is just like you or me, except he can kick our ass. But he doesn't want to fight. The former Golden Glove boxer has worked his way up from the tough streets of New York to star on both the big and small screen. Now HBO's dark prison drama *Oz* is ending and Zito is turning 50. With his recently published autobiography *Street Justice*, Zito looks back at half a century of being a he-man.

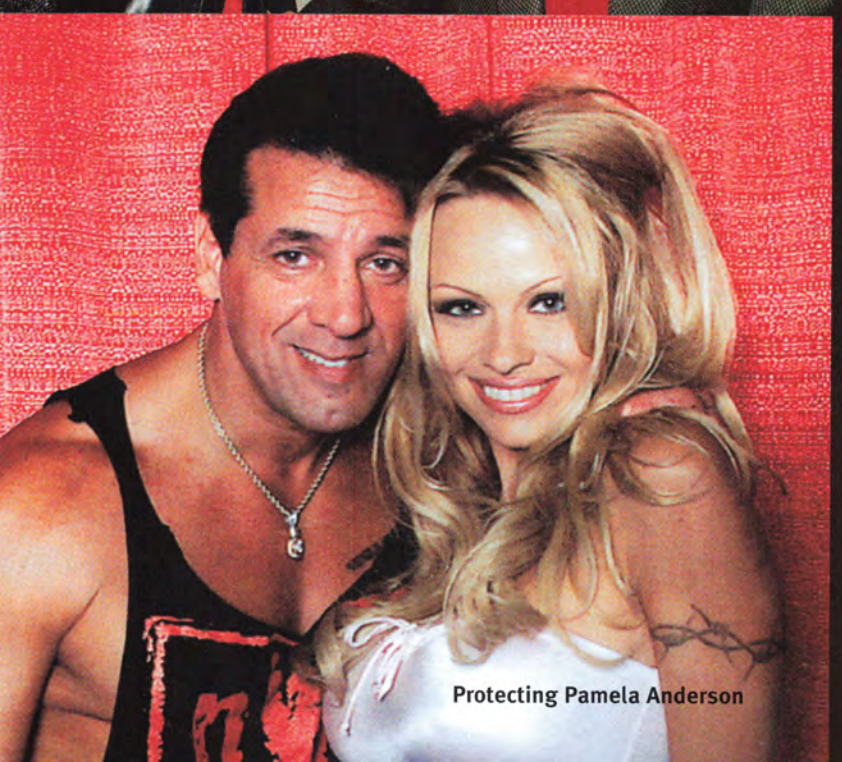
GENE SIMMONS: How'd you break your finger?
CHUCK ZITO: I had a little incident at the Rainbow Bar and Grill on Sunset.
GENE: What does 'incident' mean to Chuck Zito?
CHUCK: Oh, just another fisticuffs. I was with Mickey Rourke. We were just leaving the Rainbow and I was pulling my car out, my '82 'Vette, which is my pride and joy, and some guy on a motorcycle decided he wanted to pull out at the same time. He almost hit my car. Mickey looked at him, and said, 'Watch the car.' And the guy, said 'F—k you' to Mickey, and Mickey jumped out. Then I wound up jumping out. He was mouthing off, and says, 'Motherf—ker' to both of us. I couldn't believe it. I said, 'This guy's gotta be a bad motherf—ker if he's talking to me like that.' And one thing led to another ...
GENE: Who swung first?
CHUCK: He did. He wanted a piece of Mickey. And I said, 'You know what? Let's just forget about it. We're all gentlemen here. Let me go buy you a drink.' I wanted to calm him down. I said, 'You're upset; Mickey's upset, you're getting me upset, and it's no good.' Mickey said, 'Hey, Chuck, it's not even worth it. Forget about the guy.' And then he went after Mickey, pushed Mickey. Then he came after me. And I just sidestepped his punch, and I threw a right hand, left hook and that was it. Lights out. But I wound up breaking my finger over the deal. My father said, if you read my book, 'Don't ever hit anybody unless you get paid for it.' So I got hurt again for nothing. My father was a professional boxer in the '30s and the '40s and that's how I got to learn the profession. I remember when I was five years old, him getting on his



Furry Friend: Chuck wearing wolf coat made by Dirty Bill Hampton



A-Z: Zito with his idol, Muhammad Ali



Protecting Pamela Anderson



knees and teaching me how to box. When I was 12 years old I had my first amateur fight at the South-side Boys' Club in New Rochelle.

GENE: When you first got hit in the face. What was it like to feel pain?

CHUCK: When I saw my father's face, he had that rugged look — splattered nose, a boxer's face, I would call it so I used to just take the boxing gloves, hit myself, make myself bleed. Just to see what it was like. I wanted that boxer's nose.

GENE: How old were you then?

CHUCK: I was five years old. Jumping up and down on the couch so I could see myself in the mirror, and just punching myself in the nose.

GENE: Wouldn't you cry at five?

CHUCK: I wouldn't, because I was doing it to myself, but you felt the pain.

GENE: What does Street Justice mean?

CHUCK: I used to fight on the street. I really never started a fight, but I'd never walk away from one, either.

GENE: What would spark the fight?

CHUCK: At the time when I was growing up, it would be anything, to tell you the truth. But it started with words and it just led on. I used to have a lot of street fights when I was a kid. And then eventually started fighting in the ring, and still had street fights, and here I am almost 50 years old, I'm still having street fights.



Zito Rules

GENE: What's the next big flash point in your life? What was that first time with a girl like?

CHUCK: I was 13 years old and she was 12. It was my best friend's sister. We were on the porch at their house.

GENE: And you didn't 'do it' there?

CHUCK: Yes, actually we did, on the porch.

GENE: Mom and Dad are inside the house?

CHUCK: Yeah, upstairs.

GENE: You were brave.

CHUCK: At that time, I didn't really care. The little head was thinking for the big head at the time.

GENE: When did you get married, Chuck?

CHUCK: We lived together when we were seventeen years old. My wife already had a baby. She got in trouble at 15, had a baby at 16 and she was divorced at 17. That's when I started seeing her. So I raised her daughter for 30 years. I was with my wife for 30 years. When we got married, we couldn't go on a honeymoon, I couldn't even have sex, because I was fighting in the ring. It just drains you somehow, man. It's a weird feeling. I had sex with my wife before one of my fights. And in the first round, I couldn't move. My mind was telling me 'Get out of the way,' but my legs weren't moving. That's why a lot of fighters go away for a month. They don't have sex. Do you remember in *Raging Bull* when he's getting a hard-on? He's like 'What are you doing to me? I got a fight for the championship!' And he's pouring ice down his pants. When I was 18, I went to my first Golden Gloves fight. We're inside Madison Square Garden; it was 1973. And there was a big black guy sitting there, looking like a middleweight. And you could see his arms are all thick, he was lifting weights on a milk box — just one mean son of a bitch. And I look at my father, 'Boy, I'd hate to fight this guy.' He says, 'Don't worry about it.' Then they call our names. I get up, and out of the corner of my eye, I see this guy getting off his milk box. We walked in the ring, and I was scared shitless. I said, 'This guy's gonna tear me apart. He's moving around in his corner and I'm just standing in my corner, looking at him.' My father hits me in the shoulder, 'Come on, move!' And I just started moving my arms. And the bell rang, and he just came, ran right towards me, hit me with an overhand right. Right on the temple. And I backed up, and I just said to myself, 'What the f—k am I doing here?' But I found a few mistakes he made. In the second round I came up with the right upper cut and knocked him out. I couldn't devote a hundred percent to boxing. I would have been a good fighter if I kept it up. But I became a father and husband at 17. I quit school to support my family, and was working as a refrigeration mechanic. And on weekends I would do roofing jobs to support my family.



GENE: How did you get into bikes?

CHUCK: I was also 12 years old, I saw the movie *Hells Angels on Wheels*, with Jack Nicholson and Sonny Barger, the president of the Hells Angels in Oakland. It inspired me to ride a motorcycle. I went home and I got a lawn mower and a bicycle and I made a mini-bike. I went to Jack's Army and Navy store, bought a dungaree jacket for $6, cut off the sleeves and the neck, and the collar, and wrote in paint, Heaven's Devils, which was the opposite of Hells Angels. And then when I was old enough to get a motorcycle and a license, I met the president of the New York City Hells Angels, Sandy Alexander. He was a professional fighter. I was in awe of these guys. The next thing you know, I started hanging out with them and I became a Hells Angel.

GENE: How does one become a Hells Angel?

CHUCK: You become a 'hanger out.' You get to know us and we get to know you. Somebody will bring you up for a prospect. You're a prospect for at least a year.

GENE: What do you do when you're a prospect?

CHUCK: You just go on runs with us, you hang around us. You're not allowed to attend meetings or anything. You just stand outside and watch the clubhouse. And somebody will bring you up, a year later, for membership.

GENE: Any rites of passage?

CHUCK: No. There's no initiation. We don't degrade anybody because you're trying to be us. So why would we want to degrade you? We do everything that we would do to a Hells Angel. We give you respect, just like everybody else.

GENE: Can girls become Hells Angels?

CHUCK: No. This is a man's motorcycle club, always has been, always will be. They can hang out, they can be on the back of a motorcycle, but they can't attend meetings.

GENE: What about jail?

CHUCK: It was back in 1985, there was a three-and-a-half year investigation into the Hells Angels and associates. One hundred and fifty people were arrested. It was a drug conspiracy. I was in Japan. We were looking into having a charter in Japan. I met up with Bon Jovi and Joan Jett. The next thing you know, we turn on CNN and saw the raid on our clubhouse on Third Street. I called my wife. She told me that 30 Feds, FBI and DEA, raided my home and took my wife

and daughter out of bed with shotguns to their head. And they knew I was in Japan because they tapped my phones. They just wanted to harass my family. I called the FBI and said, 'Why are you harassing my family?' And they said, 'You have to turn yourself in.' I said, 'Well, what am I getting arrested for?' They said, 'Drug conspiracy.' They said I made a telephone call to a guy who sold a pound of methamphetamine. I never made that call. I was in British Columbia with Mickey Rourke, making a movie called *Year of the Dragon*. I showed them my hotel receipts. I surrendered to the American embassy in Tokyo, Japan. They were supposed to put us on a plane the next day and send us back to the United States. They put us in a Japanese prison for four months, waiting to be extradited.

GENE: What was that like?

CHUCK: The worst prison in the United States is like a hotel compared to Japan. But it wasn't bad where we got beat or anything, or starved to death. I was locked in a five-by-seven foot cell for 23 hours a day. For an hour they would bring you outside, put you in another cage like a kennel so you do some exercises. I'd go down there and do my martial arts.

GENE: Speaking of prisons, how did you wind up on HBO's *Oz*?

CHUCK: I went to the premiere of *Only in America: The Don King Story*. Fifteen minutes into the movie, the projector breaks. So they turned the house lights up and everybody started mingling with each other and I was introduced to Tom Fontana (the show's creator). 'Tom, this is Chuck Zito. He was in jail before, maybe you could use him as an advisor or something.' Tom looks at me, he goes, 'You've got a great face. Do you act?' I said, 'Yes, I do.' He goes, 'I want you to come read for *Oz*.' So the next day I went to go read for *Oz*. Two weeks later I got the part. I'm on it five years now. I had a good run with it.

GENE: How'd you become a bodyguard?

CHUCK: In 1980, I started my own bodyguard business. I was in the New York Coliseum at a bike and car show and Robert Conrad was the guest star. His bodyguard was trying to get him through the crowd and he asked me if I could help him. And when people saw me, a Hells Angel, they just parted like the Red Sea. So I named my company Charlie's Angels Bodyguard Service. Liza Minelli was the first one that I got a job from.

GENE: Are there beautiful women you can't talk about?

CHUCK: Oh, a lot of them crossed my life, being in the movie business, the acting business, but you know, I was married at a young age, and until recently ...

GENE: You recently got divorced?

CHUCK: Yeah, last May. We married our daughter. Actually, that's where I end my book. Where I walk her down the aisle and we dance to the first dance.

GENE: What the hell is a guy dating your daughter going to say to Chuck Zito, besides 'Sir,' over and over again?

CHUCK: I remember one day when she was dating someone else, and he came down from Boston. I hear a knock on the door, and I'm downstairs training. I open the door, and my chest and my arms are all pumped up. He just looked me, and asks, 'Uh, uh, uh, is your sister, Lisa, home?' I say, 'You mean, my daughter, Lisa?' He goes, 'Yes, sir.' I say, 'Yeah, she'll be right out,' and I closed the door on him. My daughter came down and says, 'You closed the door on him?' I say, 'Yeah. Let him wait outside.' So that's the kind of guy I was. I was very rough to all these guys. And even her husband, I told her, there's five easy words to remember in life: don't make me kill again. But she's very happily married and they had a baby son last year.

GENE: You were at a topless club called Scores in New York City. Tell us what happened that night.

CHUCK: I was there having dinner there in '98 and Jean-Claude Van Damme came walking in with Mickey Rourke and five other guys. I used to work for Jean-Claude in



Chuck's Angels: L-R: Bad Bart, Chuck, Sonny Barger and Brendan

'92. We had a falling out and went our separate ways, and I didn't see him again until then. So I said to myself, 'You know what? Life's too short. Let bygones be bygones. Let me go over there and make amends with him.' But as soon as I went up to him he got very arrogant and disrespectful. He was getting a bunch of lap dances. And one of the bouncers, Frankie, leans over to me, and he says, 'Chuck, what are you sitting with this guy for? He's talking all kinds of shit about you in the bathroom. He said you have no heart, you're a punk, you're this and that.' I said, 'Oh, really?' So I told the girl in his lap, 'Do me a favor, sweetheart. Take your shoes for a walk. And I said, 'Jean-Claude, were you just talking about me in the bathroom?' And he leaned up in the chair, took his glasses off, folded them, put them in his pocket. I'm saying to myself, 'What's he taking his glasses off for, unless he wants to fight?' And he goes, 'Yeah, I was talking about you.' I said, 'What'd you say? I have no heart?' He goes, 'Yeah.' I said, 'What'd you say that for?' So he leans right in my face, nose to nose, and he goes, 'Because you're full of shit.' And I grabbed him by the arm, and I hit him with a right hand, a left hook, and him and the chair went flying over. I destroyed him. And then I said, 'This isn't the movies. This is the street. And I own the f—king street.'

SANDRA BERNHARD GIVES LIP TO GSTONGUE

Saint Bernhard

By Peter Landau

Not many people get their shot at celebrity sandwiched between Robert De Niro and Jerry Lewis, but that's how comedienne Sandra Bernhard introduced herself to America. And as in a textbook anxiety dream she showed up in her underwear.

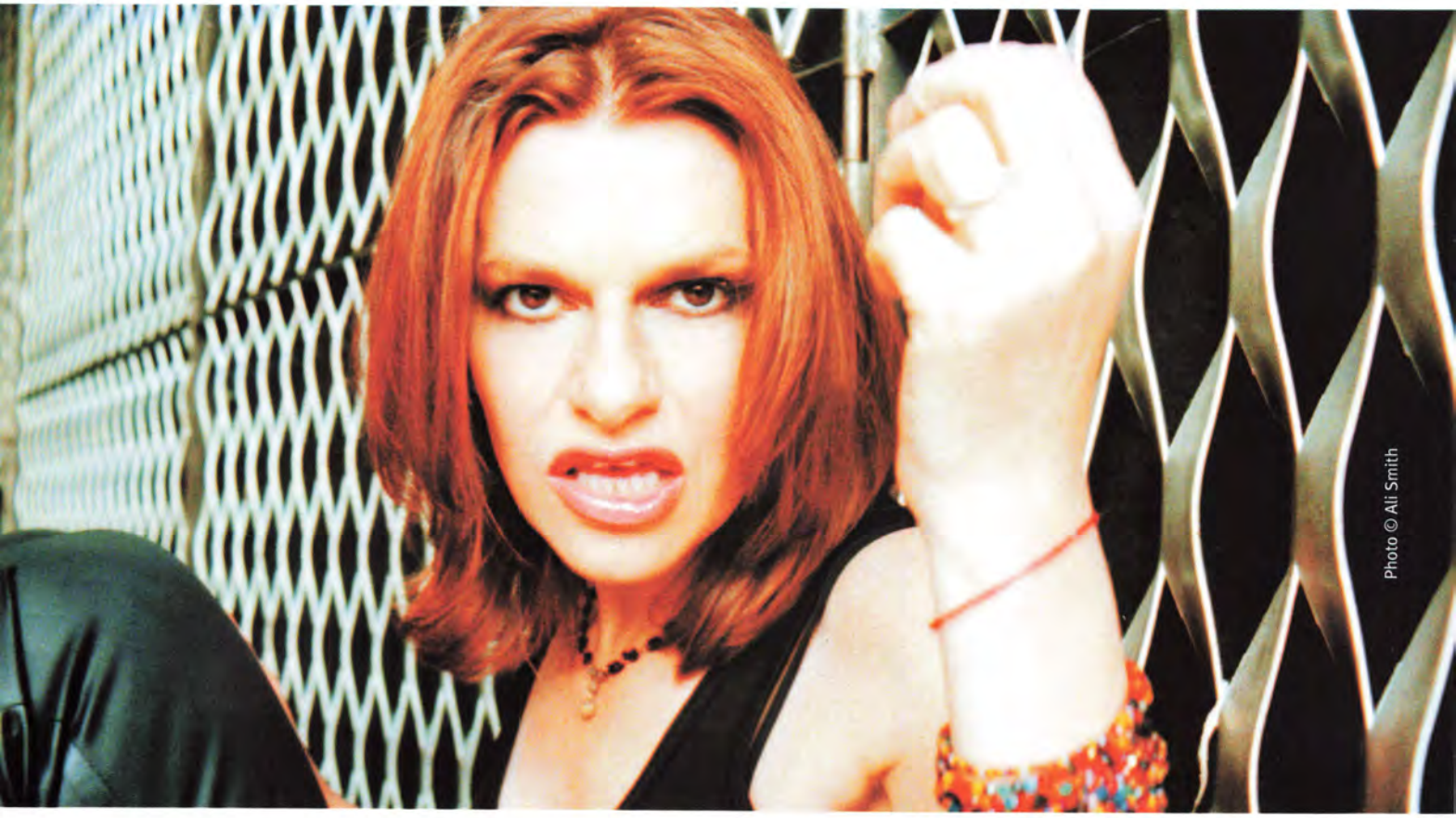


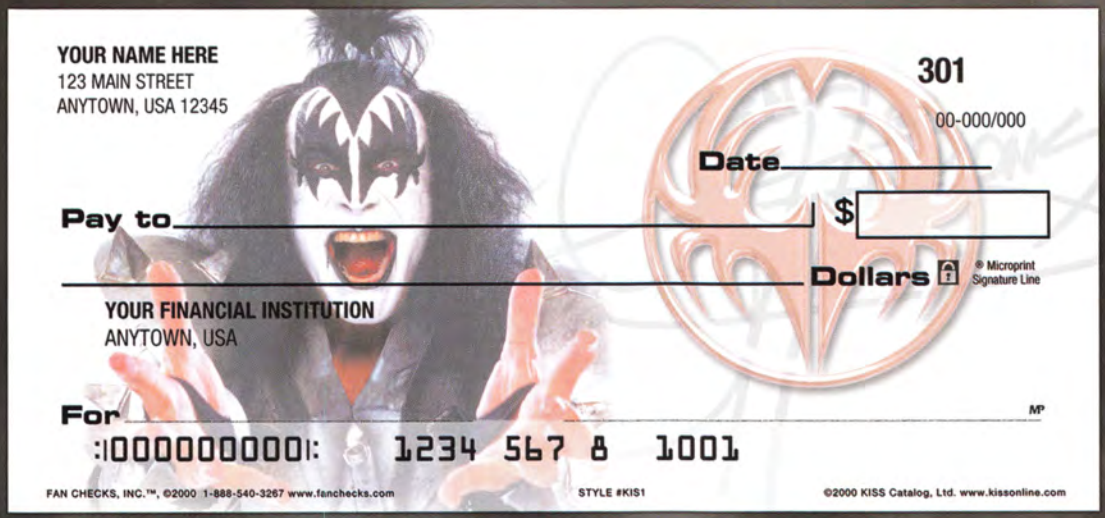
Photo © Ali Smith

Although officially her big-screen debut is as the "girl nut" in *Cheech and Chong's Nice Dreams*, Bernhard's first starring role was as the madly obsessed Masha in Martin Scorsese's *The King of Comedy*. In the 1983 black comedy, (just released on DVD) Bernhard helps De Niro kidnap the Johnny Carson-esque talk-show host played by Jerry Lewis, binds him to a chair in her living room and proceeds to strip to her old-lady bra and panties. Was the young actress concerned about disrobing in front of a pair of Hollywood heavyweights? "Jerry Lewis is an intimidating figure," she admits, "like someone's dad." Now this is getting depraved! "I was particularly thin at that moment in my life," Bernhard adds. "I wasn't embarrassed, I'll put it that way."

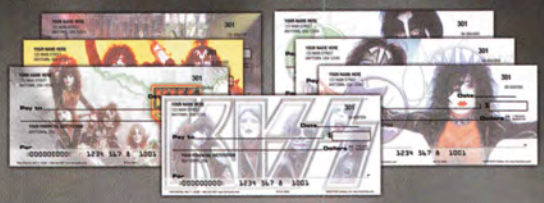
Bernhard has made a career of not being shy about standing nude in front of an audience, literally and figuratively. She is often photographed on and off stage wearing a sheer top revealing her perky breasts. And even when pregnant with now-four-year-old daughter Cicely Yasin, she let it all hang out in a fishnet body suit. But she saves her most naked exposure for the hypocrisy that other entertainers turn a blind eye to.

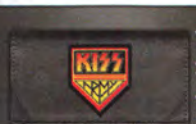
In her most recent one-woman show "I'm Still Here ... Damn It!" Bernhard let rip caustically at "waif rock," supermodels and ex-gal-toy Madonna. And she skewered celebrity pomposity after the death of Princess Di: "There was so much I wanted to say about the princess, but when I saw Steven Seagal speak so eloquently on CNN, I said to myself, 'What do you have to contribute to this moment?' When Tom Cruise described how many times he drove through that tunnel, it gave me the chills. I said, 'It's the edgy shit that needs to go into your work, baby.'"

Nowadays Bernhard is expressing her spiritual side: she keeps kosher, studies the Kabbalah, but what does she think is her sexiest feature? "I suppose it's my lips," Bernhard says after a short pause. "I always had sort of full lips before everybody else started pumping them with collagen." In a thin-lipped world, she who has the biggest mouth wins.



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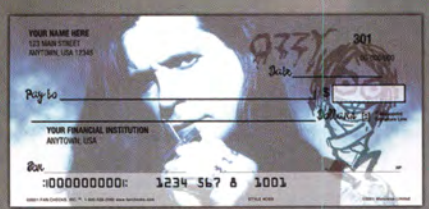


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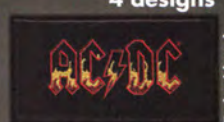
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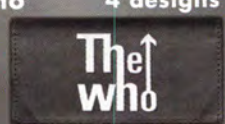
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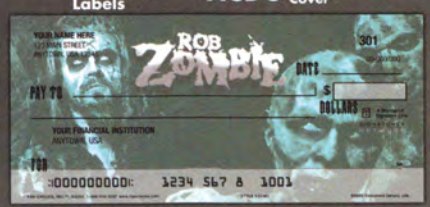
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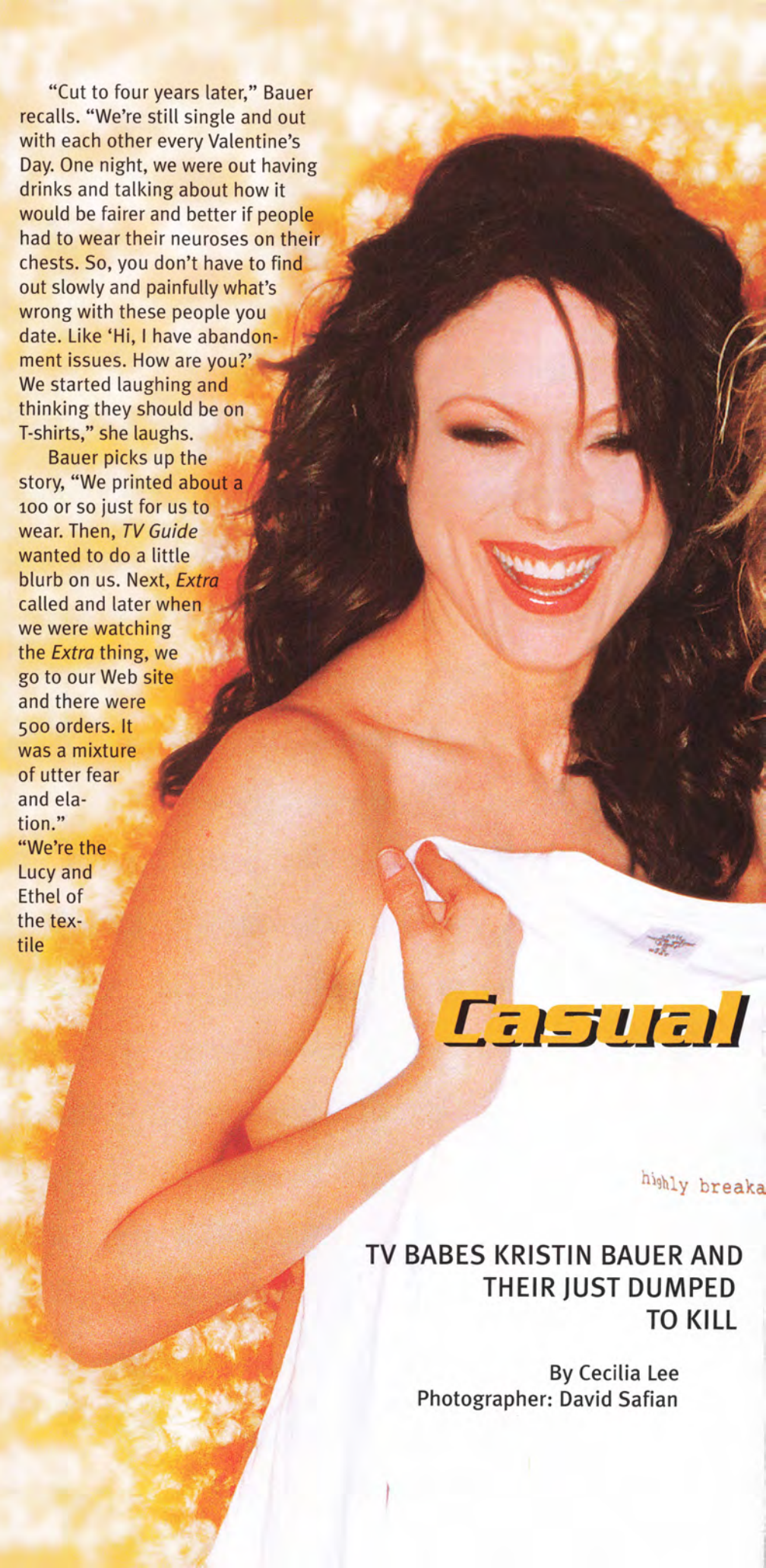
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TV BABES KRISTIN BAUER AND THEIR JUST DUMPED TO KILL

By Cecilia Lee
Photographer: David Safian

Wouldn't it be great if women advertised their neuroses? There'd be no need to waste time dating only to discover weeks later that the broad is nuts. If Kristin Bauer and Liz Vassey have their way, everyone will be announcing their neurotic tendencies right on their shirts.

As usual, some celebrities got a head start. Emily Procter's (*CSI: Miami*) chest reads, "I use big words to impress people." America's favorite ball-buster, Lucy Liu, exposes her sensitive side: "Wasn't picked for cheerleading." While Tom Cavanaugh, TV's *Ed*, is "Highly Breakable."

"Debra Messing is gonna wear one on [*Will & Grace*]. It's kinda perfect to put Grace in a neurotic shirt," Vassey quips. But don't be fooled by the writing on the chest. Vassey and Bauer aren't just a couple of crazies. Quite the opposite, they're funny, smart, talented ... and, oh yeah, hot! Vassey was seen recently in the short-lived *Push, Nevada*. And she'll be showing up next season on ABC's *Veritas*, from the producers of *Tomb Raider*.

"It's a lot of running, jumping, getting dirty," explains Vassey. "I play this egotistical femme fatale archeologist, who'd do anything for money. It's remarkably freeing to play someone that horrible. I play bitches; [Bauer] plays sex workers."

"I didn't realize how far back my sex worker roles go," Bauer blushes. She's currently heating up must-sleaze NBC primetime as the "porn mom" in *Hidden Hills*.

"I'm on my third porn star role," she says. "I must just look like some sort of nympho."

The two entrepreneurial thespians met while shooting an episode of *Fantasy Island*. "I had to lust after her because I was a man trapped in a woman's body," purrs Vassey. "She was the gorgeous girl and I was a guy that wanted to figure out how to get in a woman's head. When I was turned into a woman, I still lusted after her."

"Cut to four years later," Bauer recalls. "We're still single and out with each other every Valentine's Day. One night, we were out having drinks and talking about how it would be fairer and better if people had to wear their neuroses on their chests. So, you don't have to find out slowly and painfully what's wrong with these people you date. Like 'Hi, I have abandonment issues. How are you?' We started laughing and thinking they should be on T-shirts," she laughs.

Bauer picks up the story, "We printed about a 100 or so just for us to wear. Then, *TV Guide* wanted to do a little blurb on us. Next, *Extra* called and later when we were watching the *Extra* thing, we go to our Web site and there were 500 orders. It was a mixture of utter fear and elation."

"We're the Lucy and Ethel of the textile



to a Tee

table.

LIZ VASSEY CREATED T-SHIRT LINE SMALL TALK

Make-up: Camille Clark for Cloutier | Hair: Christian Bier-grove for Cloutier
Location: Tango Blues Entertainment

world," Vassey jokes. "We don't know what we're doing but we're having a good time. It's like the episode in the chocolate factory."

But enough business, when was the first time this pair of young, creative and sexy women took off their fashionable threads and got down and dirty?

"I remember my first very well," admits Bauer. "I was 16 and it was my high school sweetheart."

"My dad's a minister so I waited a long time on account of that going-to-hell thing," Vassey explains. "I was a virgin until I was 19. By then, it was an albatross I really wanted to get rid of. I got engaged to my first. But then, I started hyperventilating while planning the wedding. He wanted babies and a picket fence and I was thinking, 'I can drink legally.' We were on different paths. So, I got out of that. That's gonna be one of our shirts: 'Two proposals, one live-in and a pug.'

"One year, I had an obsession with doing it when the New Year was rung in," Vassey goes on. "So, in the middle of this crowded party, my boyfriend dragged me into this tiny bathroom, and we did it right there. That was a good one ..."

Bauer can't stop the randy recollections: "I was in love with this guy for about five years, I thought he was the greatest thing ever. Finally I attacked him. It was the worst, most awful sex of my entire life. I fell out of love in the course of that ..."

"While he was inside you?" teases Vassey.

"Basically. It was horrible," Bauer shudders. "The strangest thing I'd ever experienced, like some Woody Allen movie: 'My hair, oh my hair. I'm sorry. Oh my leg. I'm sorry.' It was the most unromantic thing. To go from five years of thinking this man was a god to not even liking him in the course of what seemed like hours, but probably only 20 minutes. It was just horrifying."

Vassey recalls a night when "this guy was kissing my neck. We're messing around and it's getting really hot. I'm very attracted to him until he gets close to my ear and whispers these words: 'Your mother's a whore.' (*Laughs*) That's a turn off. Generally, anything you say isn't better than what's going on, so mums the word."

Unless, of course, it's on a T-shirt.



Photo courtesy Warner Bros.

JACK'S BACK

HOLLYWOOD ROGUE OR HOLLYWOOD ROYALTY? JACK NICHOLSON RETURNS ENIGMATIC AS EVER

By Jordan Riefe

He's a three-time Oscar winner already, but with *About Schmidt*, Jack Nicholson could be looking at number four. Here he talks in his inimitable crusty style and characteristic drawl about hanging with the Rolling Stones, working with Meryl Streep and what it's like to be "Jack."

GST: How does someone like yourself identify with your character in *About Schmidt*?
Nicholson: I looked at him as the man I might have become if I wasn't lucky enough to wind up in show business, in the sense that he's sedentary. I had a mathematical background; he's an actuary. [Nicholson's character is a newly retired number-cruncher forced to deal with family traumas.] Y'know, it's a slight stretch of the imagination, but most people are alike in most ways, so I never have trouble identifying with a character that I'm playing. The retirement issues like what happens when the normal activities of your job no longer drive your day, your loved ones move away from you, your children get older ... my daughter Jennifer has a clothing shop she's opening. She's in her own business now so I don't get to talk to her as much as I did a year or so ago ... those kinds of things. So there's always a lot to identify with. And, y'know, what I liked about the original book is the guy's kind of got some very tough ideas of his own.
GST: Is this role a chance to play with your public persona?
Nicholson: My public image isn't much in how I determine the roles. I've always had the idea and felt this way as a director: almost anyone can give a good or representative performance when you're unknown. It's just easier, y'know, you get the performance — the real pro game of acting is after you're known, to un-Jack the character, in my case — and get the audience to reinvest in a new and specific person. In that sense I do take it into account. [Early on] directors a little bit feared Jackisms and they'd want to make sure I didn't do this and that. It was an unnecessary fear, but I did understand it. And it's part of the craft, y'know, you really have to, in order to keep growing as an actor, you have to learn the devices that keep you from just relying on what works for you.
GST: The film obviously deals with family ties. Do you see yourself ever getting married again?
Nicholson: Well I never had a policy about marriage to tell you the truth. I got married very young in life and I always think that it's counter-productive to have a theory on that, because it's hard enough to get to know yourself and as most of you probably have found, once you get to know two people in tandem, it's even more difficult. And if it's going to be successful, it's going to have to be very, very specific and real and immediate. And so the more ideas you have about it before you start, it seems to me the less likely you are to be successful.
GST: You play opposite Kathy Bates here, but you've played opposite some great leading ladies in your career. Could you



talk about working with Meryl Streep?

Nicholson: I can tell you the most immediate experience I had with Meryl. She did an Oprah show in which she called me "that lovable old wreck," because she was mad at me because of something in another article where I talked about a genetic, innate sweet spot of male/female attraction in an age group — something that's always too long to fit into an article. So I had to call Meryl up on the phone and straighten that out because I really care what she thinks about me. She's a real smart person. But working with her is really a dream. A lot of people admire Meryl from the outside because she does wonderful work. But when you're in there working with her it's kind of like dancing with a partner where you don't have to do anything, you just get carried along by it and fascinated by it. And she's, as you know if you've met her, an extremely substantial human being. I had the pleasure of sitting next to a couple of her kids, I even worked with one of her kids in a movie — they were very impressive people. I sat next to them at a Neil Young concert and they're just wonderful. Y'know, one of the best things she said in the interview is they always say, "Y'know, you're the gold standard and you're Meryl ..." And she said, "Why would you think that makes it any easier for me?" Meryl, she's a toughie, too.

GST: But that's the same for you, you're the gold standard.

Nicholson: Well, I don't think so. I've managed to keep out from under that particular mantel because Meryl's smart, but maybe I'm a little smarter.

GST: People are saying you're a shoo-in for another nomination. What do you think about the Oscars?

Nicholson: I'm pulling for the Bates' and the Giddes' and Alex's partner, Jim. It's a beautiful supporting ensemble cast, I'm trying to make sure they don't get overlooked for individual honors. But we're all only interested in people seeing the picture. That's the deal. Hopefully people will get to see the movie. When you do a movie that's not pandering to what you imagine people want to see at this given moment of their life, that's the real chance you take in making a movie. And I think this group has stuck their neck out a little bit. From my side of the dial you can start thinking, well, are subtlety and humanity suddenly bad words in the movie business? I don't know. No one's blowing up and ramming their car into the supermarket and all of that. I'll do that movie next, probably. But nonetheless, this one is about humanity. It's a human movie, human problems, human aspirations, and human frailties. It's ... y'know, if I wasn't in it myself, I'd say it was quite beautiful.

GST: What kind of music do you listen to?

Nicholson: I started off with Harry James and after that the next thing I can think of is *South Pacific* and all those kinds of wonderful love songs. And then, of course, I went to high school in the 1950s, so we're the actual original rock and roll generation. In fact, I've always tried to point out there's a certain crease in between there, there's a certain era of music that's never been revived. Like the songs that were hits when I was in grammar school were "Huggin' And Chalkin'," "Open The Door Richard," I actually sang "Managua, Nicaragua," in a very fabulous Roosevelt grammar school variety show. What I remember about that is I was supposed to be Frank Sinatra for some reason. And I remember that my costume was a kind of yellow crepe paper and red cape and some kind of a Phillip Morris hat. And I thought, "What does this have to do with Frank Sinatra?" It used to be all my records that they played at the school dance. We were talking about Mick [Jagger] upstairs. Nobody really appreciates Charlie [Watts] — that right foot made more money than any single member in show business. I've known that group for a long time. I met them early on when I was running around with my movies in Paris. Mick is quite extraordinary. I don't think that when I first said, "Look, Mick Jagger does play an instrument. It's called The Rolling Stones," that people understood. He's a brilliant man all around. They take the piss out of it. They're the best at it. It's not an affectation in their case. They've had it forever. It's organic, and the length of their career ... nobody's ever done what they've done. And Uncle Bobbie, of course. I'm crazy — Dylan's the great voice. I like whom I like. These days I never get their name right, but Coldpack ...

GST: Coldplay.

Nicholson: Coldplay, y'know, I like them. Sarah McLachlan too. I keep up with it. My secretary messed up my record collection about three years ago, so I'm a little behind the times. Boz Scaggs's last album was the best album, not this year's but last year. He did a beautiful album, you didn't hear much about it. Y'know, I'm still listening to music.

GST: Would you ever contemplate cosmetic surgery?

Nicholson: No, I wouldn't. I'm an actor who they said was wrinkled and balding and everything else when I was still in my early thirties. Most of the people who wrote that who thought they were younger than me are now bald and wrinkled. As you can see, I don't have any plugs or tucks or this or that. But, y'know, let people do what they want. I just don't. I look at it as mutilation.

GST: You said that you're not always seen how you would want to be seen. How would you like to be seen?

Nicholson: How would I like to be seen? Very endearing, charming, intelligent, handsome ....

GST: Any big misconceptions you want to correct?

Nicholson: Um, yeah, I'm not hard to get along with ... really.

"About Schmidt" photo: Claudette Barius/Newline Productions

jack of all trades

BEFORE HE WAS JACK, NICHOLSON WAS AN ACTOR, SCREENWRITER AND DIRECTOR

By Peter Landau






Left to right: 48th Annual Academy Awards, Five Easy Pieces/Columbia Tristar, A Few Good Men/Columbia, As Good As It Gets/Columbia Tristar, Chinatown/Paramount, Easy Rider/Columbia, Hoffa/20th Century Fox, Batman/Warner Bros.

Jack. That's all — you know who. Jack Nicholson is like Cher or Madonna, a member of the One Name Club. But before he was Jack, Nicholson was a just another schlub trying to break into pictures.

The New Jersey native first came West to Hollywood and got cast in low-budget B-movies. *Little Shop of Horrors* (1960) was a campy horror movie by Lord of the Schlock Roger Corman. Nicholson only has a brief scene but it's memorable. He plays the masochistic dental patient who gets half his teeth ripped out. And he loves every painful minute of it, laughing in perverse excitement. The distinctive Nicholson cackle was already fully formed and effective.

There were other Corman classics, such as creepy takes on Edgar Allen Poe tales like *The Raven* (1962). But Nicholson is a restless talent and was not content to simply act. By the early '60s he was already writing screenplays. *Thunder Island* (1963) was his first dabble, but there would be more. He wrote the psychedelic mind-blower *The Trip* (1967) and the even more mind-boggling movie for the Monkees, *Head* (1968). Shocked audiences watched their beloved Prefab Four revealed as absurd pranksters. The movie opens with drummer Micky Dolenz committing suicide by jumping off a bridge — and it gets more freaky afterwards.

Although a talented wordsmith, America responded most strongly to Nicholson as an actor, and by the late '60s he was becoming the king of a more ambitious type of B-movie. He helped initiate the biker craze in film with *Hell's Angels on Wheels* (1967), but stayed close to his hippie ideals in the drug-crazed exploitation shocker *Psych-Out* (1968). *Psych-Out* and *The Trip* will be available on a single DVD from MGM in April.

This was a completely different "Jack" than the iconic figure that has since become woven into the fabric of Americana. He was young, wiry and had a full head of unruly hair. But the manic energy and almost flirtatious relationship with the camera were the same.

It wasn't until his supporting role in *Easy Rider* (1969), however, that Nicholson found his name being tossed around with words like "star." His role as the uptight, middle-class square turned on by groovy cats like Dennis Hopper and Peter Fonda offered uptight, middle-class square audiences a reflection of themselves. Through Nicholson's stunning performance, viewers were able to imagine themselves dropping out and finding America, if not going so far as to getting murdered by rednecks.

After *Easy Rider*, Nicholson began to take traditional Hollywood by storm. He played opposite Paul Simon's curly headed sidekick Art Garfunkel and got to see Ann Margaret naked in director Mike Nichols' sexual odyssey *Carnal Knowledge* (1971). Showing his flexibility as an actor, Nicholson starred as a gruff military policeman in *The Last Detail* (1974) and the Los Angeles private detective that gets a new blowhole in his nose thanks to director/actor Roman Polanski in *Chinatown* (1974).

Nicholson is a malleable actor, completely different from role to role and yet remaining somehow the same at his core. From hippie to biker, soldier to lover, Nicholson inhabits his characters, expressing them with nuance and dimension, burning up the screen with such charisma that it was only a matter of time before he reached the top of the Hollywood heap.

That time came in 1975 with Milos Forman's adaptation of Ken Kesey's cult novel *One Flew Over the Cuckoo's Nest.* In the lead as Randall Patrick MacMurphy, Nicholson took the movie from a crazy-house comedy to a tragedy of the individual crushed by a heartless institution. And he did it without putting himself above the powerful ensemble cast. His performance was mighty and he was rewarded with his first Oscar for Best Actor.

Ironically, as Nicholson finally commanded a star's salary and the ability to produce projects that he wanted to be

in, his career began to falter. He next starred with America's biggest movie icon – Marlon Brando, in director Arthur Penn's cow opera *The Missouri Breaks* (1976), but it rustled up little attention.

For the next two years Nicholson was absent from the screen as he tried to wrangle interest in *Going South* (1978), which he directed. It wasn't his first stint behind the camera. That was *Drive, He Said* (1970). Neither film was big box office.

It was not long after *Going South* that Nicholson starred in a real life drama more bizarre than any of his films. The story remains cloaked in mystery, but it became clear that the woman who Nicholson had grown up thinking was his sister was in fact his biological mother. The woman he had grown up calling "mom" was in fact his grandmother. The personal legend of Jack Nicholson was growing.

The next decade saw a resurgence in Nicholson's career, but also the first cracks in his façade. He brought in the Go-Go '80s with one of his most over-the-top and wickedly fun performances as the "Here's Johnny!" axe murder in Stanley Kubrick's take on Stephen King's horror *The Shining* (1980). The role brought Nicholson right up to the borderline of ham, but remained a truly frightening expression of madness. And then in *The Postman Always Rings Twice* (1981), he looked perfectly suited as the film noir schmuck who gets eaten up and spit out by the slinky femme fatale.

Nicholson's next Oscar nod came with *Terms of Endearment* (1983), which won him Best Supporting Actor. But he was beginning to look a little worse for wear in a dog-eared yet loveable fashion. There was a paunch hanging over his belt, hair was rapidly flying off his scalp and that square-jawed face grew lumpy, wrinkled and droopy. Middle age hit the rebellious upstart but it didn't slow him down. Women still flocked to him, young beautiful women. He was man enough to be bald. Such a lack of physical vanity is rare in youth-obsessed Hollywood. Nicholson was still playing by his own rules.

At the time, Nicholson was in a relationship with Anjelica Huston and starred opposite her in her father John Huston's Mafia hit-man comedy Prizzi's Honor (1985). His relationship with Huston was volatile and not necessarily monogamous. Asked whether he lied to Huston, Nicholson told a reporter from Vanity Fair, "I lived with Anjelica. Of course I lied to her. It's the other woman I would never lie to. You only lie to two people in your life: your girlfriend and the police. Everybody else you tell the truth to." There was nothing to hide about Nicholson's performance in Prizzi's Honor. He took full advantage of his saggy physique to create a tired but respectful killer. It was another subtle and fine performance. That was about to change.

The cartoon "Jack," the over-acting, big-paycheck-cashing superstar was in full bloom with the release of *The Witches of Eastwick* (1987). The artistry that soared through Nicholson's work for decades was beginning to dive into parody and bloated exhibitionism, but it was still fun to watch. His horny little devil was fantasy made flesh, so who needs subtlety.

Nicholson was now "Jack," and the transformation from honored actor to larger-than-life pop deity was completed with his crazed, Kabuki-like performance as the Joker in Tim Burton's *Batman* (1989). But Nicholson's greatest performance was saved for behind the scenes in his contract negotiation for the film. In a deal that included base pay, a share of the profits and, most crucial, merchandising deals, Nicholson reportedly made over $50 million.

The last decade of the century found Nicholson reunited with some old pals, but not revisiting past glories. He reprised his role as Jack Gittes from *Chinatown* in the highly anticipated and disappointing *Two Jakes* (1990). Nicholson also reunited with his *Five Easy Pieces* (1970) director and screenwriter for the under-whelming *Man Trouble* (1991).

Nicholson has traveled many peaks and valleys in his career and this short dip in the early '90s was turned around by a forceful performance in *A Few Good Men* (1992). It was a bombastic show that revealed Nicholson in top form. And even the "Jack" we thought we all knew by now surprised us, buried in character with an underrated star run as the lead in *Hoffa* (1992).

There remain the stinkers, the silly and the unnecessary twists and turns in Nicholson's career. He played a publisher turned werewolf in *Wolf* (1994). Maybe it's what made him explode in a fit of rage and smash a man's car with a golf club that same year. But as the millennium came to a close Nicholson calmed down (outside of some nasty run-ins with the gossip pages), enjoyed his Laker games, skinny squeeze on-again, off-again cutie Lara Flynn Boyle and began to choose more of the human and conflicted characters that brought him his initial success. Nicholson starred in restrained adult fare like Sean Penn's *Crossing Guard* (1995) and with Jennifer Lopez in *Blood and Wine* (1997).

Sure for every *As Good As it Gets* (1997), for which Nicholson won his third Oscar for Best Actor, there's tripe like *Mars Attacks!* (1996). But the great thing about "Jack" is you never know what you'll get next. Who would have expected the guileful powerhouse of a quiet showstopper in last year's *About Schmidt* (2002)? "Jack" is back in winning form indeed.









Best in

DIRECTOR JOEL SCHUMACHER GIVES US THE 411 ON *PHONE BOOTH*



"If you can't take being called an asshole in print, you shouldn't make movies," says director Joel Schumacher, who, over the course of his 27-year career, has been called a lot worse – mostly by Batman enthusiasts. Five years after the release of his universally reviled bat-astrophe *Batman & Robin*, comic book fans still refer to Schumacher as the Caped Crusader's greatest foe. Not that he cares. Laughs the 63-year-old New York native, "Wasn't it wonderful when America was so innocent it could really take a Batman movie that seriously?"

Though Schumacher suffered further career stumbles (*8MM*, *Flawless*), he bounced back big in 2000 with *Tigerland*, a critically acclaimed crowd-pleaser about a Vietnam-bound platoon preparing for its first tour of duty. The film's big revelation was Irish actor Colin Farrell as Bozz, the troop's anarchic leader. Says Schumacher, "When we met, I was immediately struck by his charisma and sense of humor. He's an iconoclast and I love that."

Two years later, Schumacher and Farrell have re-connected with *Phone Booth*, a Fox thriller about a man who answers a pay phone and is told that if he hangs up, he will be shot. At press time, however, 20th Century Fox announced it was putting *Phone Booth* on hold until sometime in early 2003 to avoid inflicting pain on the family and friends of the victims of the DC sniper. Though Schumacher agreed to abide by the studio's wishes, he didn't agree with their decision. "There are many serial killers that haven't been caught," he says. "Should they therefore not release *Red Dragon*?" *Gene Simmons Tongue* spoke with Schumacher about staying online with Farrell and how he's managed to stay dialed in after all these years.

GST: *Phone Booth* was supposed to

Schu

By Michael Moses

"If you can't take being called an asshole in print, you shouldn't make movies."

open in November of 2001 – why the delay?

SCHUMACHER: The studio wanted to wait. They were hoping *American Outlaws* or one of the other films Colin had been in would break. They were also waiting for *Minority Report* to open so that more people would know who he is. I thought it was a wise decision. *Tigerland* got great reviews and Colin won the Boston Film Critics Award for Best Actor, but a lot of people never saw it. I didn't want the same thing to happen with this film.

GST: Mel Gibson, Will Smith, Brad Pitt and Jim Carrey were each linked to this film at one time or another. What's the story?

SCHUMACHER: Well, the film takes place in a phone booth, so it doesn't have all the tricks of a normal movie. It's a tough role for an actor because everything's riding on you. At one point, Jim Carrey was very involved, but got cold feet and backed out at the last minute.

GST: But you were confident Colin Farrell could pull it off.

SCHUMACHER: After working with him on *Tigerland*, I know Colin can do almost anything. He's a phenomenal actor and gives a tour de force performance in this film. There are a lot of actors twice his age who couldn't handle this type of role.

GST: Is it true that budget constraints forced you to shoot the entire film in just 10 days?

SCHUMACHER: Yes, and I don't recommend it (*laughs*). I remember driving to the set on the first day with this weird feeling in the pit of my stomach. I turned to my assistant and said, "Outside of putting a needle in my arm for five years during the '60s, this is the most insane thing I've ever done." Part of me was scared to death and part of me was excited about starting something new. This is my 16th movie, but first days on films are always that way.

GST: What was the first film you ever saw?

SCHUMACHER: *Great Expectations*. I was seven. I grew up behind a movie theater in Sunnyside, Queens. My mother and I lived on the first floor of a big apartment building and we were too poor to afford a television set, so I spent all my time in the theater. I was like the kid in *Cinema Paradiso*. That's when I started dreaming about a career in making movies.

GST: Which started in costume design, correct?

SCHUMACHER: That was how I got in. I wanted to direct but there were no film schools. I was just a poor kid from Queens and directing seemed like an impossible dream. My mother was a widow and worked her butt off to support us. I wanted to help her, so all through the early '60s, I worked my way through art school dressing department store windows for Lord & Taylor, Saks and Bendels. Everyone told me I had a lot of flair and that I should go into fashion because I'd make a lot of money. So I did because it meant my mother could stop working and I could get her a nicer apartment. But she died just when I started making money. I was a drug addict for a long time after that.

GST: What convinced you to get clean?

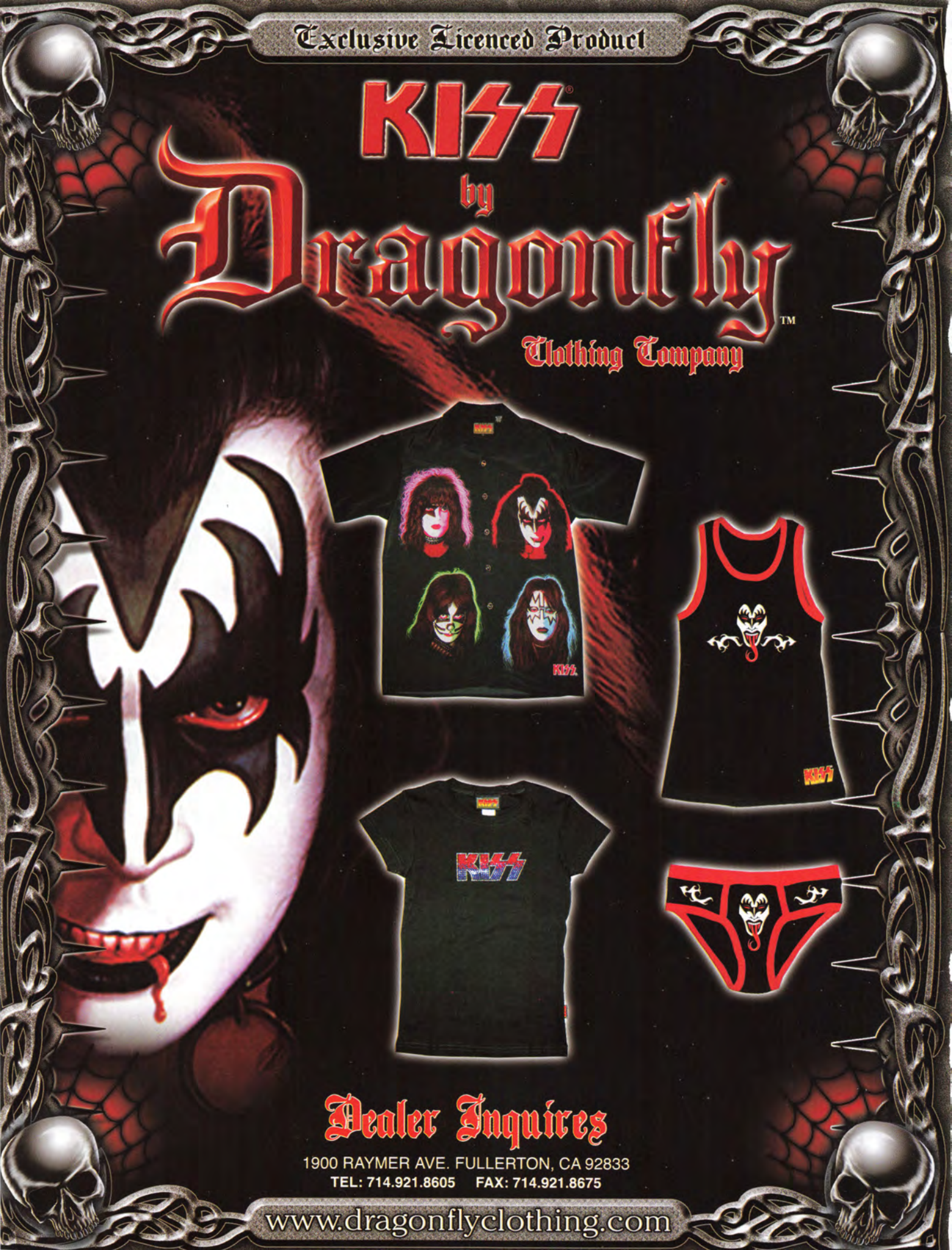
SCHUMACHER: I finally realized that if I continued on that way, I'd probably die. So when I got close to the abyss, I managed to pull back. By the time I got off hard drugs in 1970, my life was in shambles. I was 30 years old, had lost five teeth and was over $50,000 in debt. I realized that I had done nothing right in my life and had to start over. So I decided to go back to my childhood dream of trying to make movies. Through a friend who was doing commercials, I met Dominick Dunne, who in those days was producing. Because I had a background in fashion, he gave me my first job in Hollywood doing costumes. When I saw writers getting an opportunity to direct, I decided to do that. Some of my scripts sold, including *Car Wash*, which was a big hit in 1977. After that I did two TV movies and then started getting feature offers.

GST: Talk about a long, strange trip.

SCHUMACHER: I'm one of the luckiest people I know. I'm lucky to be alive because I shouldn't be, and I'm lucky to have a career which I wanted ever since I was a kid, and which turned out so much bigger than I ever dreamed. So I try to be grateful in an industry that is a sea of ingratitude, where some of the richest, most famous and most beautiful people are bitter 'cause they haven't gotten enough yet (*laughs*). But I try to keep my side of the street clean.

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ROCK & ROBES

Photographer: Don Graham



claudia (ford)

Black cotton printed dress with low open back **Buddhist Punk**
White belt with custon silver buckle **David Pressely**
Skullhead choker **David Pressley**

valentina (karin)

Vintage Paco Rabanne mesh bikini top and
Leather and fur cape **Phase vintage**
Gathered animal print miniskirt **House of Field**
Silver bracelet and ring **David Pressely**





anouk (ford)

Black jumpsuit with zippers
and black denim blazer with applique **Diesel**
Leopard bustier **Betsey Johnson**



thais estrela (Ikon)

Distressed denim micro-mini **Diesel**
Black T-shirt **Bon Speed**
Black distressed motorcycle jacket **Filthmart**
Silver cross necklace & skull ring **David Pressely**
Belts **Filthmart**

erin williams (major nyc)

Deconstructed top with front lacing **Buddhist Punk**
Snakeskin print chiffon miniskirt **Betsey Johnson**
Jewelry **David Pressely**





katie

Black lace top **Betsy Johnson**
Barbed wire choker **David Pressley**



Jamie Ireland is a freelance writer in the areas of sex, fitness, romance, and travel.

hot spot

the inside story on healthy sex

by Jamie Ireland

Learning "The Ropes"...

This month I got a letter from a reader in Texas, about a "little secret" that has made her love life with her husband absolutely explosive. (Those Texans know their stuff, let me tell you.)

Tina writes:

Dear Jamie,

Last month, my husband returned from a business trip in Europe, he was hotter and hornier than ever before, with more passion and sexual energy than he'd had for years. It was incredible. He flat wore me out! And the best part of all—he was having multiple orgasms. I know what you're thinking... men don't have multiples. That's what I thought, too. But his newfound vigor and excitement stimulated me, too, and before we knew it, we were both basking in the glow of the best sex of our lives.

We'd tried tantric stuff in the past, and the results were so-so. But this was something new and exciting, completely out of the ordinary. I asked my husband what had created such a dramatic change in our lovemaking, and he told me he'd finally learned "the ropes."

On the last night of his business trip, my husband spent an evening dining out with a Swedish nutritionist and his wife of 20 years. The couple was obviously still quite enamored with each other, so my husband asked their secret. The nutritionist told him their sex life was more passionate than ever. Then he pulled a small bottle from his satchel and gave it to my husband.



The bottle contained a natural supplement that the nutritionist told my husband would teach him "the ropes" of good sex.

My husband takes the supplement every day. The supply from the nutritionist is about to run out, and we desperately want to know how we can find more. Do you know anything about "the ropes," and can you tell us how we can find it in the States?

Sincerely,
Tina C.
Ft. Worth, Texas

Tina, you and the rest of our readers are in luck, because it just so happens I do know about *the ropes*, and the supplement your husband's Swedish friend likely shared.

The physical contractions and fluid release during male orgasm can be multiplied and intensified by a product called Mioplex Pure Extract. It's a supplement specially formulated to trigger better orgasmic experiences in men. The best part, from a woman's perspective, is that the motion and experience a man can achieve with Mioplex Pure Extract can help stimulate our own orgasms, bringing a whole new meaning to the term *simultaneous climax*.

The term used by the Swedish nutritionist is actually fairly common slang for the effect your husband experienced. The enhanced contractions and heightened orgasmic release are often referred to as *ropes* because of the rope-like effect of release during climax. In other words, as some people have said, "it just keeps coming and coming."

As far as finding it in the States, I know of just one importer—Böland Naturals, Inc. If you are interested, you can contact them at 1-866-MIOPLEX or Mioplex.com. Mioplex is all-natural and safe to take. All the people I've spoken with have said taking the one-a-day tablet has led to the *roping* effect Tina described in her letter.

Aren't you glad you asked?

Jamie Ireland

Tongue

ENTER THE CRAZY, FUNNY, HEAVY METAL WORLD OF COMEDIAN JIM BREUER

Photography by: Vincent Dixon

By Dee Mc Laughlin

If there are two things that make people happy it's music and laughter. And comedian Jim Breuer is a very happy man. He yukked it up on *Saturday Night Live*, creating classic characters like Goatboy and Joe Pesci, the violent talk-show host on Heavy Metal News. But he found his true comic voice starring in the infamous stoner flick *Half-Baked*. And when his hand isn't slapping a knee with a punch line, it's pumping a fist in the air as he rocks out with his heavy band, The Breu Cue, on its "Rock 'n' Comedy" tour (check them out on DVD). Taking time off from his busy schedule of MTV and Comedy Central specials, Breuer took a week to give *Gene Simmons Tongue* a peek at the good life.

WEDNESDAY, 6 P.M.
INDIANAPOLIS, IN

JIM: "We did a sound check today. We had a lot of fun. We pretended we were AC/DC and did a whole spoof song about hanging out on our bus. I think we're going to dump it on the Internet and pretend it actually was AC/DC in the studio. The tour is like VH-1 Stand-Up Comedy Storytellers. I tell stories and the band plays behind me. We do all of your favorite metal bands, like Metallica. We do Metallica doing [starts to sing in a spoof metal beat] 'If you're happy and you know it clap your hands.' That goes over good. Metallica came to a show in San Francisco. I think they were flattered. I hope they were. I actually chickened out in front of them. Once I knew they were there, I was afraid. I still did the spoof, but I half-assed it."

WEDNESDAY, 11:30 P.M.

JIM: "The show was good. They went crazy. I got offstage and I went to the bathroom, and they were still chanting so we went back out and gave them a little more love. [*Laughs*] It was a weird room, because it was a ballroom. And they had it set up with big, round tables It looked like a wedding was about to happen ... either that, or bingo. Apparently Bob Dylan played here last night and he played in front of the same thing. There were a lot of Goatboy fans, a lot of *Half Baked* fans, and then there were a lot of people from Comedy Central that wanted to hear 'The Hokey Pokey' by AC/DC. I'll be in the middle of a serious monologue, 'So growing up, my father ... ' and fans will interrupt screaming, 'Do "The Hokey Pokey," man' and they'd baa like a goat at me. I never mind it though. It's like seeing a band. You go out and pay $30, you want to hear the hits; you want to hear 'Rock This Way.' I want to be brought back to being stoned in the woods when I'm 18."

GENE SIMMONS TONGUE: "I saw Creed several weeks ago and they did not play a hit song until an hour into the set."

JIM: "Oh yeah? They left their nuts right on the table. AC/DC, first one out of the box is a huge hit. They're one of the only bands that will make you leave with 'Swamp Ass.' I've met Brian [Johnson – vocalist]. He was talking to me on the phone, he said, 'Jim, I love the goat. I love the goat thing that you do.' So I did a benefit for him. I've never jammed with him but that would be my all-time dream. Geez, I would air guitar it. I would use the guitar sound



through my mouth. That's about it. I'd bring it back to being 14 years old in my bedroom. [Does the whole routine.] That's about all I can offer. But I'll give him my best, goddammit!" [To manager] "OK, yeah, I'll come out and sign. Give me two more minutes."

GST: "Are your groupies waiting for you?"

JIM: "Yeah, I've got crazy Korean whores. [*Laughs*] Yeah, my groupies ... [In female voice] 'Hi, I love when you do the goat. It's so funny. Could you sign something to my little brother? He's 11 ... ' [*Laughs*]. I don't get rock 'n' roll groupies. But, now that the show's over, me and the guys get very relaxed and talk about aliens."

GST: "Is there a lot of smoke around when you're relaxing?"

JIM: "Yes. Smoke and smoke only. We believe only in the peace pipe – like the Indians."

THURSDAY, 4 P.M.
MT. CLEMENS, MI

JIM: "It's kind of like a blah day. Our big event was when we checked into our hotel, there were three workers in the parking lot, imitating *Jackass*. I guess they were supposed to be sweeping, so they had this huge garbage pail, and they kept sticking one guy in the garbage pail and then just spinning and pushing him down a hill, and smack into a curb. He'd go flying. And we videotaped it. It was great! I've seen Jackass twice. The most Jackass thing I've done is that I was piss-nut drunk years ago and missed the dock and fell in an alligator-infested lake. I wanted to impress some chick. My friends laughed their ass off. And I didn't even get the girl ... "

GST: "Tell us about the time you lost your virginity."

JIM: "I took my first girlfriend to see the Harlem Globetrotters, so I owe my lost virginity to the Harlem Globetrotters. It was in the back of Everbest Bakery in Valley Stream, New York. The great thing was it was both our first times. That was a good thing. The bad thing was that no one really explained it to me. I heard the phrase 'pop your cherry,' but I swear

to God, it was very painful for her, so that sucked. Like you're trying to get in [imitates screaming], you're like, 'F—k it. Let's not do this.' [In female voice] 'No, I want to. I want to. I want to.' And then, I remember when we finally did it, I went home, I looked down and I thought something was wrong with me, I didn't know there would be bleeding. I'm like, 'Oh, my God. There's something wrong with me! I can't tell my parents. I'm so embarrassed. My nuts are bleeding. What am I going to do?' And then we turned into nymphos — we got caught twice by the cops. That sucked. We tore up all the back spaces, the bakery, the pizza place, the bank. We were like the Son of Sex. [Imitates news reporter] "They were caught banging again today behind the bank at 3 A.M."

THURSDAY, 10:30 P.M.
JIM: "Tonight was good. It was pretty much set up like a small rock theater. The acoustics were better; the fans were louder. They say shit like, 'Hey, Bonehead' in the middle of talking. Or 'Do the Goat! Do the Goat. Be the sheep guy, man.' I had one guy tell me after a show, how he played with himself. He was from Florida, in his mid-40s, and he told me, 'Next time you want to take care of yourself' – this is a true story – 'Get yourself a watermelon. Stick it out in the sun. Let it heat up for about three days. Cut yourself a nice hole and you'll never go on a date again.' I laughed my balls off. I wasn't laughing at the fact that he told me, but because I'm certain he had to try it. There had to be a trial and error with this jackass. So I think he's the craziest fan that I've ever met."

FRIDAY, 11:45 P.M.
UNIVERSITY OF MARYLAND, MD
JIM: "We're going back to our hotel, It was awesome tonight. There were about 5,000 people — no problems, no yelling or nothing. Good stuff. Earlier today we flew from Indianapolis straight to D.C. We kind of farted around, just hung out in the hotel room, and I ordered a dirty bird movie, played with my yo-yo [*Laughs*], and talked to the wifeski. My three-year-old punched out some kids at school today. I'm not even lying. She popped three kids and had to go to the office. So me and my wife talked about how to discipline the kid. [Imitates arguing] 'You do this. No, you do this. No, you're still traumatized by your mom and you take it out on our kid and you don't even know it.' But my kid's three and a half, which really is not too off from a chimpanzee. You've got to let a lot of things go. They're really simple creatures. That's Jim Breuer's therapy ... [*Laughs*]. I'm going to open up my parenting magazine with that paragraph. Children are chimps. Let them go outside and play and keep them from biting things. Good night. But back to the show, the thing about playing in front of university kids is that sometimes they don't get the heavy metal references. When I said, 'Judas Priest' tonight, about eight people screamed. And 4,555 just went, 'He just cursed. He said Judas Priest. Is that a curse word?' They had no clue."
[Phone goes dead]

FRIDAY, 11:55 P.M.
JIM: "Hey Dee, I thought it was fully charged. That's weird. So it's midnight. We're going to fly out early in the morning and go to Chicago. Call the phone tomorrow, I promise it'll be charged."



SATURDAY, 7 P.M., CHICAGO, IL
Phone rings, no answer.
SATURDAY, 9 P.M.
No answer.
SUNDAY, 12:20 A.M.
No answer.
SUNDAY, 12:30 A.M.
Call tour manager.
John O'Keefe: "We're doing a late show tonight. He's been onstage for about a half an hour now, that's why he's not answering. Call back about 2 A.M., he'll be on the bus."
SUNDAY, 2 A.M.
No answer.
SUNDAY, 2:30 A.M.
No answer.
SUNDAY, 3 A.M.
No answer.
SUNDAY, 3 P.M.
[Voicemail] **JIM:** "Hey, you're mad, right? We didn't connect today. I hear the tone of your voice on your messages to me. [Teasing impres-

sion of Dee Mc Laughlin – GST writer], 'That was just f—ked up. He didn't call again. F—k this guy. I don't need this bullshit at all. I work too hard for this shit. I did it for them. Did I do it for me? No, I'm doing it for them, and they obviously



don't f—king care, so why do they even bother? That's what gets me about it. Whatever. It's their career.' [Serious] So, I apologize. Oh, my God. I had fun today. Oh, shit, hold on. I got mud on my shoes. Shit. I'm on the bus right now. I have to check real quick. I'm sorry. I'm looking to make sure my bags are on here. Yeah, they are. We're good. I'm checked out."
[To passengers] "You guys shut up, I'm on the phone. It's not funny. So let's see, we flew in today, we flew in from Chicago today. No, where the f—k did we fly in from? We're in Chicago. And ... hold on a second. [Teasing impression of Dee Mc Laughlin – GST writer] 'Goddamn it! Then they call me when they're high. I don't need this shit! Why'd I do it? Why'd I f--king do it?' [*Laughs*]. Actually I met with a friend today in Chicago. Jeff Kahn. He's been working on Ben Stiller's show. I'm just checking him out to see if he's going to help me write this pilot for Comedy Central. So he's been hanging out with us tonight on the bus. We get into St. Louis in the morning. Want to call at five? I'm going to win you back, Dee."

SUNDAY, 3:35 P.M., ST LOUIS, MO
[Jim calls GST.]
GST: "You're definitely trying to make up points, aren't you?
JIM: "Yeah! Today was kind of a lazy day. We drove all night. Last night was such a late night. The show wasn't until midnight. It sucked. We're usually on stage at 8:30-9 P.M. I was worried about it, but it went over fine. It was actually one of the better shows we had. We're now parked next to where the St. Louis Rams play and they won their football game today. We pulled up here about 7 A.M. and the place was packed with people, drinking and eating sausages. And now they're drunker and they won. So I'm around a lot of drunk, fat, white people."
GST: "Do you drink or is weed the only thing that you do?"
JIM: "The only thing. I have red wine once in a while — maybe once a month. Maybe once every two months. I used to drink alcohol like I was at war with it. But there are only so many times you can take chances like that. I remember puking in my sleep once. And you hear so many times that people die in their sleep that way. But I didn't learn my lesson and it happened again. It was maybe two-and-a-half years later and I just figured, you know, 'Three strikes, you're out. Are you that stupid? Do I need to get that f--ked up? What am I doing?' I just took time to get to know myself. 'Why am I doing this? Am I angry? Oh, OK, I'm angry at my mom because she drinks a lot, so f—k it, I'll drink a lot and show her what it's like.' And then you start just killing yourself, and common sense makes you stop. You don't feel the need for it anymore."
[Pauses]. "Tomorrow is my first day off in a long time. I'm very excited. I'm going to see the wife, hopefully, I can take her out to eat at night, and get her stoned and have my way with her. Call me at 7 P.M. tomorrow. Worse case scenario, it's hectic and I'll talk to you and I'll say, 'Please call back an hour from now.'"

MONDAY, 7 P.M., NASHVILLE, TN
No answer.
MONDAY, 7:20 P.M.
No answer.
MONDAY, 8 P.M.
No answer.
MONDAY, 8:22 P.M.,
[GST calls tour manager]
John O'Keefe: "Try the hotel. He's probably in the hotel. I'll try to track him down, too."
MONDAY, 8:26 P.M.
Concierge at Loews Hotel Nashville: "I'm sorry, there's a 'Do Not Disturb' on his phone ... "
TUESDAY, 2 P.M.
No answer.
TUESDAY, 2:30 P.M.
[GST calls the tour manager and leaves message.]
TUESDAY, 3:09 P.M.
[Voicemail] **JIM:** "How are ya? I forgot there was 'a Monday.' I think I was in the *Men in Black* movie, and they just zapped me. We drove in the middle of the night. We got to ... F--k it! I don't even know where I am anymore. I slept three hours in the last month. But the great thing is I met my family. We all hooked up in Tennessee. I got there about 4:30 in the morning. My wife and me went out for our first date in months. I got baked and went bowling. And we had giggles. I was horrifying. I think I bowled an 11. Tonight's our show. We've got two shows, 7 P.M. and 9 P.M. in a really tiny club. It's kind of in a bad area. Next door, they got robbed yesterday. Somebody got stabbed. I'm sorry I didn't hook up with you yesterday. I'm not going to lie to you, I just blanked from the world, and I will give you a call a little later on."
[Pauses and then shouts into phone] "Hey, Dee! Get those voodoo pins out of my doll!"


GENE SIMMONS
Tongue

Photography of Misty by: Kent Jones

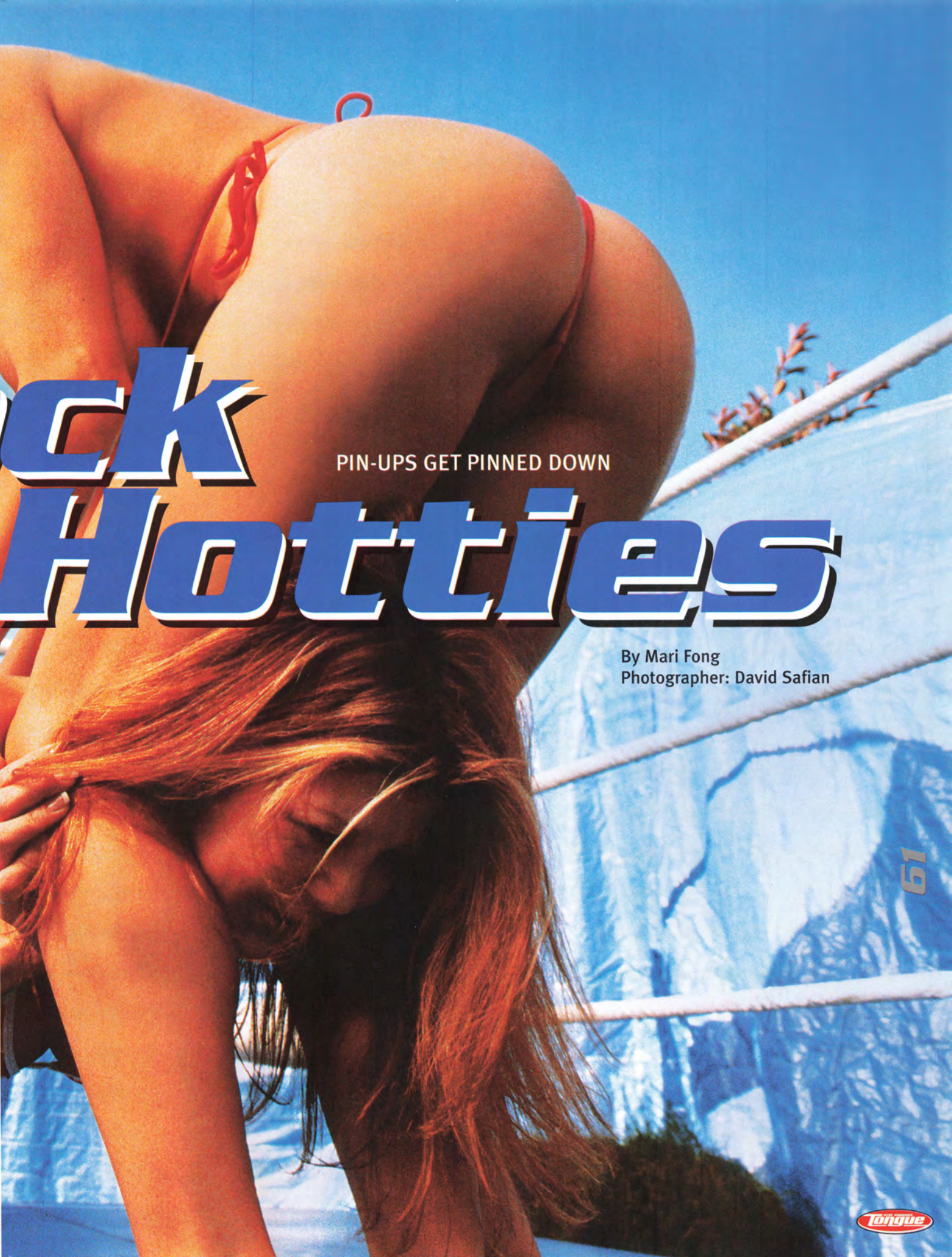

STP
STP



Photography by: Celeste Wells

GENE SIMMONS Tongue

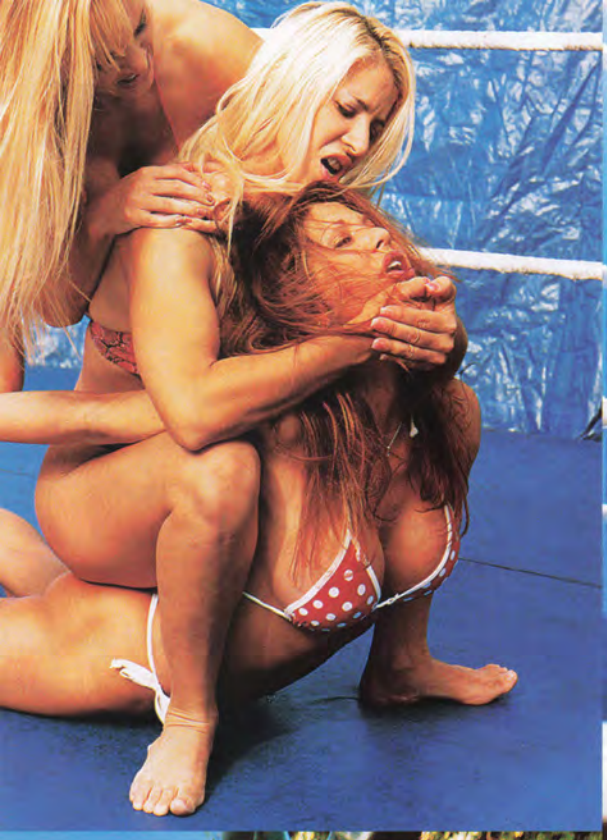

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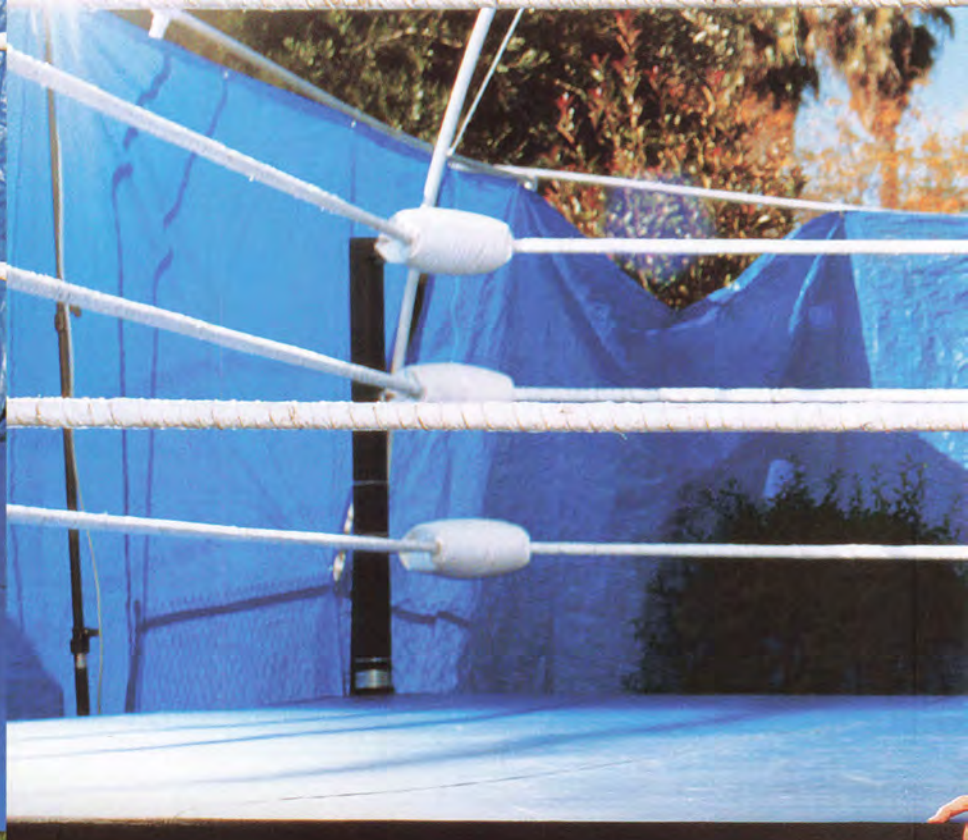


PIN-UPS GET PINNED DOWN

ck Hotties

By Mari Fong
Photographer: David Safian







"The first match takes place in the ring, inside the gym of a high school. The teacher, Hollywood, has given one of her students, Tanya, detention for misbehavior. Hollywood is dressed in a blouse and skirt, a black bra, a thong bikini and thigh-high boots." Jeanne Basone reads from a script, preparing to act out a scene written by a customer of her female wrestling videos. "Tanya is ordered to lay across Hollywood's lap for a good spanking. The tearful Tanya promises never to act up in class again."

On a quiet, tree-lined street in the suburbs of Hollywood, California, Jeanne "Hollywood" Basone gets ready, with four other gorgeous girls dressed in string bikinis, to wrestle in a professional ring set up in her own backyard. After four seasons as a G.L.O.W. girl (you remember the campy '80s television show, the Gorgeous Ladies Of Wrestling, don't you?) and numerous Playboy spreads, Basone has taken her fame to the video market, providing custom-made female wrestling videos to a growing market of pleasured customers. "What I'm doing is completing someone's fantasy in the ring," says Basone. "They write it and we're acting it out for them."

Basone has built her squared-ring empire solely by advertising through her website, www.webkitten.com. Her customers personalize their video by writing the dialogue, requesting their favorite wrestlers and even sending Basone the skimpy outfits they want to see their girls wrestle in. With ring names like Basone's "Hollywood," "Hurricane Havana" or "Nasty Ninja," grapplers act out scripts that include brutal moves such as the Front Bearhug, the Scissor Hold or the ever-popular School Boy Pin. "It's when you sit on top of them, and hold their arms down with your knees," says titan tangler Stacy Burke. "Sometimes you can even breast-smother them as you do the pin."

Although most of the wrestling moves are choreographed, the girls admit that the repeated, hard-hitting slams in the ring can by painful. Work-related accidents do happen. "I broke my leg in four places wrestling a woman," admits Basone. "That was four years ago and I still have seven screws and two plates in my leg." Ouch.

With many of the female wrestlers blending model-quality looks with strippers' bodies, it's no wonder that men flock to this playful form of soft porn. The turn-on of female wrestling is a sensual mix of what many men like to see – a contact sport, physically strong women, aggression and violence (although it's pretend). And let's not forget the visual of sexy girls in tight little outfits grappling with each other on the floor.

But Basone never questions why her customers keep coming back for more. This entrepreneur is too busy producing, directing, acting and giving her all to a dedicated and loyal fan base. "I love it," says Basone. "Who knew that when I did G.L.O.W. I was laying the foundation for my business? I did it on my own, all by myself – and that's hard to do."







Photographer: Tony Floyd
Groomer: Russell Robert I
Assistants: Bjorn Wallender and Kelly Rippy

uptritt

COUNTRY REBEL TRAVIS TRITT IS OUTSPOKEN, OUTGOING AND AN OUT-AND-OUT SUPERSTAR, WHO RAISES A ROADHOUSE RUCKUS AND GETS ROWDY WITH GENE SIMMONS

Amid the conservative world of country music Travis Tritt has always been a firebrand. From his first sardonic hits like, "Here's a Quarter (Call Someone Who Cares)" to his very public riff with Billy Ray Cyrus, Tritt has always called his own shots to the horror of Nashville's country music industry. A decade later, with a string of multi-platinum albums and number-one singles, this Southern boy is still mixing honky-tonk with Southern rock, and still breaking those Nashville rules.

GENE: What do you think the rules of country music are and how come Travis Tritt hasn't followed those rules?
TRAVIS: One of the biggest rules is that everybody loves what everybody else does. Being critical of other artists inside your industry is just not something that's allowed. It's allowed in other genres, but not really in country music. We give the impression that we're all one big, happy family. Where I fell out of that category was when I made statements from the heart, from an artistic standpoint, about some of the things that were going on in the industry that I didn't necessarily like. A few years ago I was asked in an Associated Press article about Billy Ray Cyrus, who was a brand-new artist at the time and had this huge, huge song that was just tearing all of the radio stations apart, called "Achy, Breaky Heart." And when I was asked about it, instead of being politically correct, I said, "Well, first of all, I haven't heard the album, but I've heard the single, and in my opinion, I don't think the guy's the greatest singer in the world. Second of all, I think the song is one of those songs that's kind of meaningless. It doesn't really say anything. And it's one of those things that, you tap your toe to, and it's got a catchy little tune, but does it really have any legs to it? And does it show any real depth as a talent?"
GENE: What was the reaction?
TRAVIS: Oh, man! It was like I had tried to kill his mother. *(Laughs)* It was just unbelievable.
GENE: Did you and Billy ever meet?
TRAVIS: Yeah, we've met several times. Early on, the media blew the whole thing way out of proportion. I was considered to be a complete shit disturber. And it led to a lot of ill feelings on his part. We had the opportunity to talk on several different occasions since then. I think he

understands now that what I said was very much the truth. A lot of the other things were really blown out of proportion by the media, about how I hated him personally, and that was just not true.

GENE: What are some of the rules in country music that you can't break?

TRAVIS: You can't use the F-word. That's a song. Kid Rock and Hank, Jr. wrote that together.

GENE: Did Hank, Jr. catch any flack for teaming up with Kid Rock?

TRAVIS: Probably. Hank's one of the guys that I've always really looked up to. Guys like him, Johnny Cash, Waylon Jennings, Willie Nelson and Kris Kristofferson.

GENE: They broke rules, didn't they?

TRAVIS: They really did. And they approached their music exactly the way they wanted to do it, without anybody inside the labels or the industry telling them how to do anything. I found out a long time ago from watching guys like that, if you choose to do things your own way, there is going to be a price that you're going to pay for that – especially in the country music world because you are going to alienate yourself. You're not going to be nominated for as many awards.

GENE: And is that important to you?

TRAVIS: Not really. If I had won more of those awards, would I have sold more records? Probably. Would I have been more recognized as a talent? Probably. Nashville is a big, cliquish town. If I did what I think it takes to fit into that group and be nominated for those awards, I couldn't look at myself in the mirror. I couldn't lay down to sleep at night, because that's selling out in the absolute worst way.

GENE: Would somebody in Nashville, a real country music fan, have a problem with Travis Tritt being interviewed by Gene Simmons for *Gene Simmons Tongue* magazine?

TRAVIS: *(Laughs)* Yeah, probably. It's one of those things that most people wouldn't do. Because obviously your magazine is very straightforward, the interviews are very candid, and it doesn't have any specific rules to it. In Nashville, they try to pursue everything from a more wholesome place, and in a lot of ways, that's a very false image. People in country music are exactly like people in any other types of music.

GENE: It's very country — am I right in assuming that a new male country artist is a hell-raiser, a beer-drinker? But the only reference to females in country music might be her sexual freedoms?

TRAVIS: Well, it used to be that way. Because of the political correctness that our entire society basically has gone through in the last few years, country music's gotten caught up in that as well. Some of the music that I remember growing up and listening to that most affected me were songs from guys like Johnny Cash and Waylon Jennings, Merle Haggard and George Jones. They talked about beer drinking, hell raising, some guy cheating on his wife, all of the things that basically all of us goes through. Unlike other genres, the great thing about country music is no matter what your social status, regardless of your race, your gender, regardless of whether you come from a city or a country background, it's music about day-to-day life that we all live, we all relate to.

GENE: How did people in country feel when in the late '60s, early '70s rock bands like The Eagles and The Flying Burrito Brothers made no bones to the rock and roll world that the blood that ran through their veins was country, but they were playing it their way?

TRAVIS: Some of the purists in country music probably resented it, because they didn't really understand it. How could these bands possibly be country music fans?

GENE: They had some rock and roll elements into it. But do you think they were doing it from the heart? From a rock and roll perspective, when I was growing up, these guys would not adopt the rock and roll rules. They got up there, they used banjo and they used 12 string, pedal steel.

TRAVIS: Absolutely. I think it did come from the heart. I think people in country music came to realize that these folks weren't trying to rip off anything. They weren't trying to fake it. They were influenced just as much by Hank Williams and George Jones and Merle Haggard as they were by Chuck Berry, Buddy Holly and any of the other rock and rollers that had come before them.

GENE: Elvis Presley seemed to be the crux in this kind of marriage between black music, country music, Irish jigs and American folk music. In the early '60s, you could turn on the radio and hear Aretha Franklin, Charlie Rich and The Beatles back to back. Then all of a sudden, the walls started to go up in radio. So what do you think happened?

TRAVIS: Somewhere along the line, people started putting everybody in boxes and categories, and said, "We are a country music station, therefore we play this. We are an R&B station, therefore we play this."

GENE: So you think it's the stations and not the people?

TRAVIS: I think that those are things that are imposed on the people. I honestly don't believe that a lot of what people really want to hear is being played on the radio. But I remember the days, just like you do, when the lines were blurred between the different genres. But nowadays, you've got people saying, "Well, that's too rock for our station, we can't play that." And I've had the other situation as well. I've had songs that I've cut that were actually rock and roll songs, but some of the stations would say, "Nah, that's too country," and there's not a pedal steel or a fiddle to be heard on it. It's all just rocking guitars, just like what you'd hear on anything else.

GENE: How about the little Travis Tritt, the 12-year-old kid who's first starting to get a sense of himself, you turn on the radio for the first time. What were you listening to, and what city was it in, because that



has a lot to do with it.

TRAVIS: I was born in 1963 and raised in Marietta, Georgia, which is about 25 minutes north of Atlanta. That was a great place to grow up musically because just to our south in Macon, Georgia, I was listening to a whole lot of really great country music, like Johnny Cash, Glenn Campbell.

GENE: That's an interesting thing because the guys you're listening to broke all kinds of rules. Glenn Campbell started playing on rock records and Johnny's one of the heroes of every kind of music.

TRAVIS: He's the only guy that's in the Rock and Roll Hall of Fame, the Country Music Hall of Fame and The Songwriters Hall of Fame — all three. That ought to say something right there. But growing up as a kid in Georgia was great. Just a little to our south in Macon, Georgia, was where Otis Redding and the Allman Brothers were from. And just a little bit further to our north, we had the Grand Ole Opry, which my father and I used to sit and listen to every Saturday night. A little further north in Kentucky, we had bluegrass music. Just a little bit to our west we had Delta blues, guys like Muddy Waters and B.B. King.

GENE: The shame of it is that people don't realize if they like The Beatles, or those sort of cornerstones of what they think is modern rock and roll that those guys listened to Motown. They listened to the Sun Artists.

TRAVIS: Exactly. So take all of those different types of music and then sprinkle a little bit of southern gospel over the top of all that. I remember the first time I saw Elvis' "Aloha From Hawaii" special and I thought, "Now here's a guy that can do anything. He can do gospel, he can do blues, he can do country and he can do rock and roll." I came away from that whole thing just thinking, "Man, wouldn't it be great to be able to do that?" That's what I found myself doing all the time. I would hear a Ray Charles record, sit in my room at home and try to see if I could sing like that. Or I would hear a Waylon Jennings record. Or a Merle Haggard record. Or a George Jones record — because he is, in my opinion, the voice of country music.

GENE: Before music hit you, you were aware of girls. Tell us about the first time.

TRAVIS: I was a late bloomer. I was 18 years old, and I actually ended up getting married to the girl. It was just one of those things, man. First of all, my grandfather was a Pentecostal pastor. My mother is a devout Christian woman who vowed at my birth that I was going to be in church whether I liked it or not. And, at that particular time, I wanted to be anywhere but there. I look back on that now and realize I learned so much about my craft in that environment. We had great music programs in the churches that I went to, it was where I really learned how to sing. So I met this girl in high school, and I thought she was really something special. We started singing together in a church youth group-type thing. We would travel around to different churches and that sort of thing. And on one particular trip that we took, she and I had pretty much decided that we were going to do the deed.

GENE: Hold on a second. You planned it?

TRAVIS: Yeah. We had been dating for probably six months. We were inseparable. I was a virgin; she was not.

GENE: Is that better?

TRAVIS: I think it was, yeah. So we made this pretty elaborate plan. Now think about this: we're on a church group, so we're keeping this whole thing as tightly under wraps as we possibly can. We got there, and the Church elder found out about what was going on. And, for whatever reason, I still don't know to this day, but he kept his mouth shut and didn't tell anybody what was going on. We booked a hotel. It was after the show.

GENE: Was your heart pumping like crazy?

TRAVIS: Oh, yeah, absolutely. It's a



Men in Black: Travis Tritt and Johnny Cash



Ray of Laughter: Travis Tritt and Ray Charles
Photographer: Rick Diamond



Hanging with The Demon: Gene, Travis & friends



Waylon Jennings Tribute
Photo courtesy Grand Ole Opry



Studio break with Waylon Jennings, Travis Tritt and Hank Williams, Jr.

scary thing.

GENE: What's the worst thing that could happen if anybody found out?

TRAVIS: Oh, my God. First of all in that particular situation, word would spread like wildfire. You'd basically be ostracized. You're talking about a Southern, gospel, very strict religion that didn't allow for movies, didn't allow for dancing.

GENE: What about country and rock and roll? Were you allowed to listen to that?

TRAVIS: You really weren't supposed to, but country was one of those types of music that was allowed to a certain extent. I actually heard on numerous occasions, pastors stand in the pulpit and preach about the terrible effects of rock and roll music on people, it was really intense.

GENE: Can we talk about groupies?

TRAVIS: Sure. I came from such a restricted background, that when I started having success in the music industry, man, I saw immediately something that I had never seen before – female attention.

GENE: Amazing, isn't it?

TRAVIS: Unbelievable. I used to work on docks years ago, you know, and chicks would drive by, but I never had one bra or panty thrown at me, not once. All of a sudden, you get onstage, I still look the same, but I get very avid sexual attention.

GENE: And how would you arrange to get the companionship?

TRAVIS: We would have guys on the side of the stage. You would either walk over in the middle of somebody's lead solo and say, "Blonde, third row, middle ... "

GENE: What is it about Travis Tritt when he's singing a song on stage about heartbreak that makes a girl give it up, whereas the same guy working on the docks may not get that attention?

TRAVIS: There is something about fame that is an aphrodisiac. Tim Allen and I had a conversation about this very same thing, not two or three years ago.

GENE: It is proof positive that fame is sexy because even comedians get it.

TRAVIS: In my personal performances I see a confidence level that I exude on stage that happens more so there than any other place. I know what the hell I'm doing on this stage, I am the best person at doing what I'm doing that there is, period. That's really the attitude that I take when I walk on stage, every single time.

GENE: So you think that's exciting for women?

TRAVIS: I think it's extremely exciting. Confidence is very sexy.

GENE: So when you get back to the hotel, what's preferable, one, two or more?

TRAVIS: You know what? Any number. They'd bring like 30 of them into a room. And all of a sudden, boyfriends just miraculously disappear. It's amazing.

GENE: You're married?

TRAVIS: Yeah.

GENE: Monogamous?

TRAVIS: Yes, very much so. As a result of having all of the sexual escapades that I had, and I had a ton of them over the years, I just pretty much found out that I am happiest being with one person that I love. It's not only for what's between the legs, but what's between her ears as well. It works really well for me to have that kind of a one-on-one monogamous relationship. I don't think that I would have been able to do it had I not had all of the other experiences throughout the years.

GENE: Would men have anything to say to women if we didn't have sex in common?

TRAVIS: I really don't think that men would.

GENE: Would women have anything to say to men if we didn't have sex in common?

TRAVIS: Without a doubt.

GENE: Oh, they'll talk us right to our graves. Since we're talking about the end of our lives, at the end of yours, cremated or six feet under?

TRAVIS: I think six feet under.

GENE: What does it say on your tombstone?

TRAVIS: Husband, Father, Songwriter, Entertainer.

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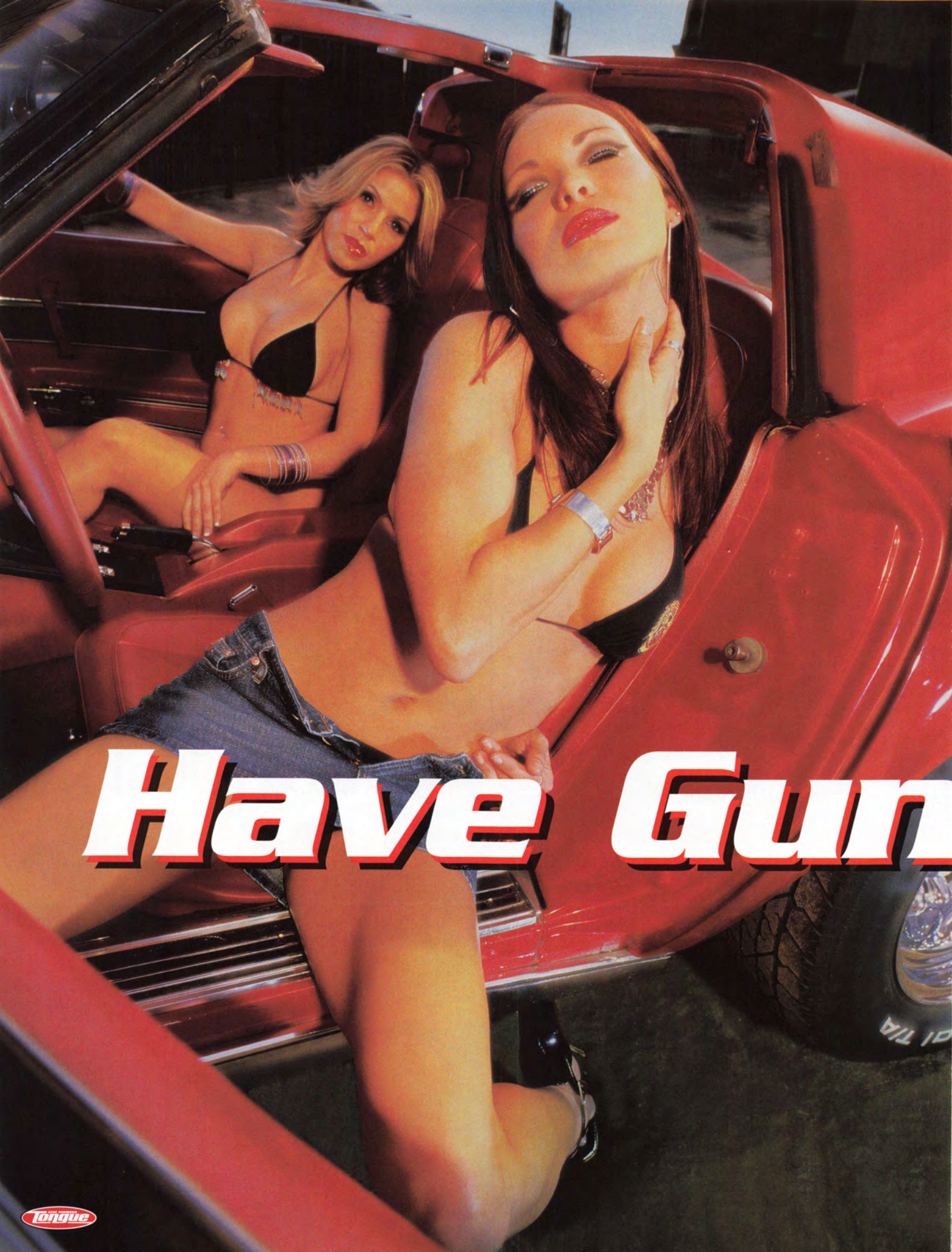
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A MOVIE FEATURING GUNS AND NEARLY NAKED LADIES ... LET THE GOOD TIMES ROLL!

By Maryam Henein

Heather-Victoria Ray is the quintessential vixen: tall and curvy with sleek auburn hair and fierce penetrating blue-gray eyes that intensify in color, depending on her mood. She embodies beauty and bad-ass 'tude, which makes her ideal for the role of lead outlaw in *Bikini Bandits: The Movie* – a flick about four fearless gun-toting, teeny-weeny-bikini-wearing babes who cruise hot rods in search of trouble.

As one viewer puts it, the 69-minute action flick is "Natural Born Killers in a thong." As Heather-Victoria (the dash is there because her parents couldn't agree on which name to go with) describes: "girls, retards, big bands, rock and roll, guns, fast cars, ammo – fun for the whole family."

Perhaps you've already heard about *Bikini Bandits* since it first appeared as an episodic series a couple of years ago on Atomfilms.com. Before long, it was the site's hottest webcast, with more than eight million downloads to date. Having cultivated such a cult-like following, the transition from Web to wide-screen was seemingly a natural progression.

This version, which will be available on DVD come March 2003 and has been licensed to MTV in Europe, is comprised of several of the cyber-episodes spliced together with music video-style cuts. But to be frank, it doesn't have much of a plot.

"It jumps all over the place and makes no sense," agrees 38-year-old Steve Grasse, who asides from being writer/director/producer of *Bikini Bandits*, is also CEO of Gyro Worldwide, an edgy Philadelphia-based advertising firm that designs cool ads for clients such as Puma and Kamel cigarettes. "It's like watching something made by a videogame programmer on crack. But who cares, the girls are hot and they're in bikinis."

With little clothes and a whole lot of gunfire, Grasse figured he could do no wrong. And besides, musical icons are also featured in the picture such as Tool lead singer Maynard James Keenan who wields a big black strap-on for the role of Satan. Also in tow are Jello Biafra, former lead singer of the Dead Kennedys and the late Dee Dee Ramone. Plus, performances by Gary the Retard, a wack-packer from *The Howard Stern Show*, comedian Bret Reilly and '80s relic Corey Feldman.

But who cares about old guys when young, hot nearly naked chicks are busting out of bikinis? Bandits with its buxom beauties may be Russ Meyer-esque, but Grasse says it was Van Halen and their videos that inspired the look. That and a desire to go back to a time when people weren't so damn concerned with being politically correct. "This is a movie for people who smoke or who still eat red meat. We say it's more like Benny Hill. It's so obviously sexist that it's not."

Still, many people have asked 26-year-old Ray whether she thinks Bandits degrades women. "My god, we've got guns in our hands, we're taking control of situations. We're telling everyone to f—k off. How much more women, excuse-me-can-you-get-out-of-my face can you be?" demurs Ray as she gently plays with the Virgin Mary pendant dangling around her neck, a gift from her great-great grandmother. "So I am wearing a bikini. But what girl doesn't want to look good enough to wear absolutely anything she wants. I think that is empowering in itself."

Ray, who comes from a military family always on the move, exudes confidence. Her voice is raspy, her tone assertive. She's also single by choice. "I have a hard enough time dealing with myself. I'm very selfish," she confesses. She first met Grasse during her short stint as a "horrible" Gyro employee. "He brought me in for an audition and I think I got the part because I could say f—k you better than anyone else." There was also her vivacious personality, natural acting ability and let's not forget her breasts. "Yeah," she agrees, "I'm sure Kate Moss wouldn't have gotten [the role] with hers."

"I think every girl has thought about kissing another girl. [To say otherwise] is like a guy saying he doesn't masturbate," quips Ray. "A girl will be more wonderful than with some retarded guy who doesn't know how to kiss."



Makeup & Hair: Helen Jeffers for cloutieragency.com
Makeup & Hair assistant: Isaac Prado

THIS BEAUTY IS MORE THAN SKIN DEEP

Photography: David Safian

Scooping Sand



Wardrobe: Michael Holdaway | Western shirt: Warner Bros. costume | Red shorts: Elisabetta Rogiani
Hair: Jeremy Boatman | Make-up: Barbara Leister
Photo Asst: Kristeena Smith | Location: Bony Pony Ranch
www.shaunasand.com | www.thebonypony.com

I know what a lot of you guys are thinking. You see a beautiful woman, and you probably say to yourself, "She's great to look at, but I'll bet her measurements exceed her IQ." Let us present Shauna Sand-Lamas, who is a college graduate in International Business and speaks fluent French and Spanish. She was a ballerina and a straight-A student when she met and married actor Lorenzo Lamas, who she is now divorcing. Here she talks openly for the first time about sex, her ex's and life after Lamas.

GENE SIMMONS: At what point in your life did you figure out, "The guys are looking at me"?
SHAUNA SAND-LAMAS: When I was nine. I had a lot of trouble in school. It was a nightmare for me. I would cry every day because all these boys would come up to me and they would say, "We want to go with you," and I'd say "Go where?"
GENE: How old were these guys?
SHAUNA: They were nine. We were all nine! I was in the fourth grade. And I didn't know what they were talking about. I had all these guys all over me, and then all the girls were really mean to me. They were jealous. And I thought, "What's wrong with me?" I didn't want to go to school. It was really a tough time for me. I was so sensitive, and so sweet and so innocent, I didn't know what was going on. And my mom never said, "Listen, be strong. It's because they're just jealous."
GENE: And how old were you when the innocence fluttered away?
SHAUNA: Fifteen.
GENE: Who was he?
SHAUNA: An asshole. Because I told him that I was a virgin and he didn't believe me. He was an actor. He was really cute. He was 21. But he was really mean. It was a horrible experience. Nobody knows this, except my ex-husband. He's the only one I told about that. It took me years to get over it. Because he was really rough, you know? I was like, raped. It was terrible. I didn't know what I was doing, you know. And I thought, "This can't be what everybody's talking about, that's so great." It took me years to figure that out. Maybe two or three years.
GENE: And then it was with a different guy?
SHAUNA: Oh, yeah, I left that guy. I don't remember who it was because I didn't have one specific boyfriend. I had a few different boyfriends. I lived in Paris when I was 18. I had always wanted to go there. It was a dream, just to live in France, and learn French. So I applied to the American University of Paris and I went there, and I studied International Business. I had a lot of boyfriends there.
GENE: What type?
SHAUNA: French. Italian.
GENE: What size?
SHAUNA: What size? I don't really care about size. It's more of a whole package. But he has to be between 5'11" and 6'2". Because I'm 5'4" ...
GENE: You want the "smother stuff"?
SHAUNA: Yeah. I want to be cuddled. I'm a cuddle person.
GENE: When did you come back to America?
SHAUNA: Well, I would come back sometimes for the summer, sometimes for Christmas, in between semesters. But then when I graduated, I came back to San Diego to visit my mom, and that's when I met Lorenzo.
GENE: Before Lorenzo Lamas, had you gone out with men of note? People that we would know?
SHAUNA: Yeah, but I don't want to say names. People I dated in Mexico had "names," but I don't want to say any.
GENE: What were you doing in Mexico?
SHAUNA: I lived in Mexico for a little while. I was a model and a dancer – a jazz and ballet dancer. And I did commercials. And then I lived in Tokyo for a while.
GENE: Do you speak Japanese?
SHAUNA: No. I speak French and conversational Spanish.
GENE: Can you curse in Spanish?
SHAUNA: Yeah. I can curse in a lot of languages. *[Laughs]* So after I graduated from school, I moved back to San Diego to visit my mom. And then I got hired to work on the set of *Renegade* as a bathing suit model. I had never seen *Renegade*. I didn't know who Lorenzo was when I met him. I never watched TV. I was a ballerina, I was a straight-A student and I was so busy with my life that I never watched TV. Anyway, I met Lorenzo on July 20, '95, and we moved in together the next day. It was love at first sight.
GENE: What was the first thing Lorenzo said to you?
SHAUNA: He asked if he could borrow my suntan lotion, and it was so ridiculous, because it was like six o'clock at night, and the sun was gone. He was really nervous. I saw him at 11 A.M. and I worked with him all day, but he was too shy to come up to me until 6 P.M.
GENE: He's a good-looking man. Why would he be shy?
SHAUNA: He just has a side of him that's shy. That's insecure, in a way, like anybody. [Pauses] I don't know anything about men anymore. I thought I did. But now I don't. I thought I knew my husband. He was my best friend for seven and a half years. I'm going to cry.
GENE: What did you think you knew that you didn't?
SHAUNA: You think you know someone, and you trust him or her because trust is the most important thing. You won't be deceived; that they'll only be nice, and pure toward you; that they won't do anything to hurt you.
GENE: Why do men lie?
SHAUNA: They want to avoid confrontation.
GENE: And what is the confrontation usually about? Is it about other women?
SHAUNA: Possibly. It's about something negative; something that will hurt the other person. I believe in monogamy, and I think that's important in a marriage. When you're married, and you have that trust, you want to feel special,
GENE: It's the oath, isn't it?
SHAUNA: Yeah, it's the oath, and it's the fact that you want to feel special

– that you want to always be on that pedestal. I put my husband on that pedestal and nobody else compared to him, no matter what. I wanted to be on that pedestal, too, and I was.
GENE: Could you ever feel special with a man if he had other women at the same time?
SHAUNA: If I wasn't married, maybe, but not really. If I weren't married, if I just had a boyfriend, then maybe I wouldn't love him so much. Maybe I cared about him, and I had fun with him, but I could sleep with him, and I could tell him to go sleep with everybody else. I mean, if that was the deal that we had, as long as it's upfront. But I think when you're madly in love with someone, you can't have an open relationship like that. At least, I can't.
GENE: Is it the same for men?
SHAUNA: I don't know. I thought it was. For some men, maybe. Maybe everybody's different. Maybe you can't generalize and say men, women. Maybe it's this individual, that individual. My main goal in life is just to be happy and have fun. I'm not going to think about anything negative. Nothing's going to bother me. I'm just going to day by day, have fun. At times, I would feel resentful towards Lorenzo, because he was gone, and I was at home with the kids. I want to work and be productive and be successful. And I want to act. I do interior decorating. I just have to be productive, and taking care of kids is not enough for me. Maybe it is, for some people, I can't generalize.
GENE: Was it always about his friends and his world, or was it also about your world and your friends?
SHAUNA: We had a pretty isolated world. We didn't have a lot of friends. We were kind of hermits, we liked to stay home. I would cook for him and we'd watch movies and play with the kids. And, even before we had kids, we didn't go out. We didn't socialize. We were really inseparable. Hermits.
GENE: What changed?
SHAUNA: Oh, I don't know. Maybe ... I hate to say it, but maybe, too many kids, too fast. Feeling too much pressure. We were going to have another baby eight months ago. Maybe a combination of that and then, feeling resentful that I couldn't go out and pursue my career. I wanted to have a big family, I wanted to be pregnant, but yet, on the other hand, it's a lot of responsibility to have kids. Then it becomes all about the kids. And then you forget about each other because you have so much work with the children.
GENE: Did you want to get a divorce?
SHAUNA: No, I don't believe in divorce. I wanted to be with Lorenzo forever. In fact, when we got married – I'm going to cry – we rewrote our vows and instead of "Till death do us part," we wrote, "Till death do us rejoin," because we were going to be together forever. I had been married before, and he had been married ...
GENE: You'd been married before?
SHAUNA: Yeah, but nobody knows that. It wasn't really a marriage. And I was Lorenzo's fourth wife, and we thought that we were soul mates, and we really wanted to be with each other forever. We had plans to grow old together, we had plans to be together forever. You know, he was 14 years older than me, so I was going to take care of him. Whenever he got sick, I was his nurse. I really took care of him. But he also treated me like a queen. We were together seven and a half years. I really don't know what happened, you know? I wish I knew what happened.
GENE: Other men? Other women?
SHAUNA: Not that I know of.
GENE: Would other men or other women be OK?
SHAUNA: No.
GENE: I mean, other women for you.
SHAUNA: No, I like men. I like one ... one at a time.
GENE: Ever have two?
SHAUNA: No.
GENE: May I ask, ever been with any woman?
SHAUNA: I haven't. I'm very old world. Very simple. I love being with that one, special person. It's more emotional for me.
GENE: In our second issue, we had a story on why men love big boobs. Why do you think that is?
SHAUNA: I think it takes them back to when they were born. You know, sucking on their mom's boobs.
GENE: Do women love big boobs on other women?
SHAUNA: Big boobs are sexy. You know, the whole cleavage thing. I had a friend, she had really big boobs, and they were really sexy. And then she took them out and got these little ones. She didn't look as sexy. Bigger boobs also give you more confidence. If you think that you're more attractive, that people are going to like you more because you have these big boobs, then you're going to have more self-confidence, more self-esteem, so you'll carry yourself differently. If you think, "Oh, I have these ugly little boobs," then you kind of, you know, you withdraw a little bit.
GENE: Men, most of the time, are horny. The statistics tell us we think about sex every twenty seconds.
SHAUNA: Wow. I only think about it every thirty seconds.
GENE: What's your favorite position, Shauna?
SHAUNA: On top.
GENE: And slow and stroking or ride-'em-cowboy?
SHAUNA: I'm not a ride-'em-cowboy girl. So stroke.
GENE: How long is the duration?
SHAUNA: As long as it takes. I'm not into time. It's about chemistry.
GENE: One last question before we go. Do you have a name for "her," the way men have a name for "him"?
SHAUNA: I did, with my husband, but I guess I do with each different guy. But it changes with the guy.
GENE: The names changes?
SHAUNA: Yeah.
GENE: To protect the innocent?
SHAUNA: [*Laughs*] Yeah. New name every guy.
GENE: She have a present name?
SHAUNA: I'm not going to tell you that one.

VISIT SHAUNA AT WWW.SHAUNASAND.COM AND CHECK OUT THE CLOTHES SHE'S WEARING AT WWW.THEBONYPONY.COM.



Red 3/4 sleeve tee: bonyponyranch.com
Shorts: Elisabetta Rogiani
Boots: Warner Bros. costume

Damsels in Una

CHORAL GODDESSES FROM BRITAIN WILL LIVEN UP ANY CHURCH PROCEEDING

By Dee Mc Laughlin

Photographer: Tony Floyd
Assistants: Nando del Castillo & Kelly Rippy

The nine gorgeous girls of the Mediaeval Baebes may sing like angels but certainly don't look or act that way.

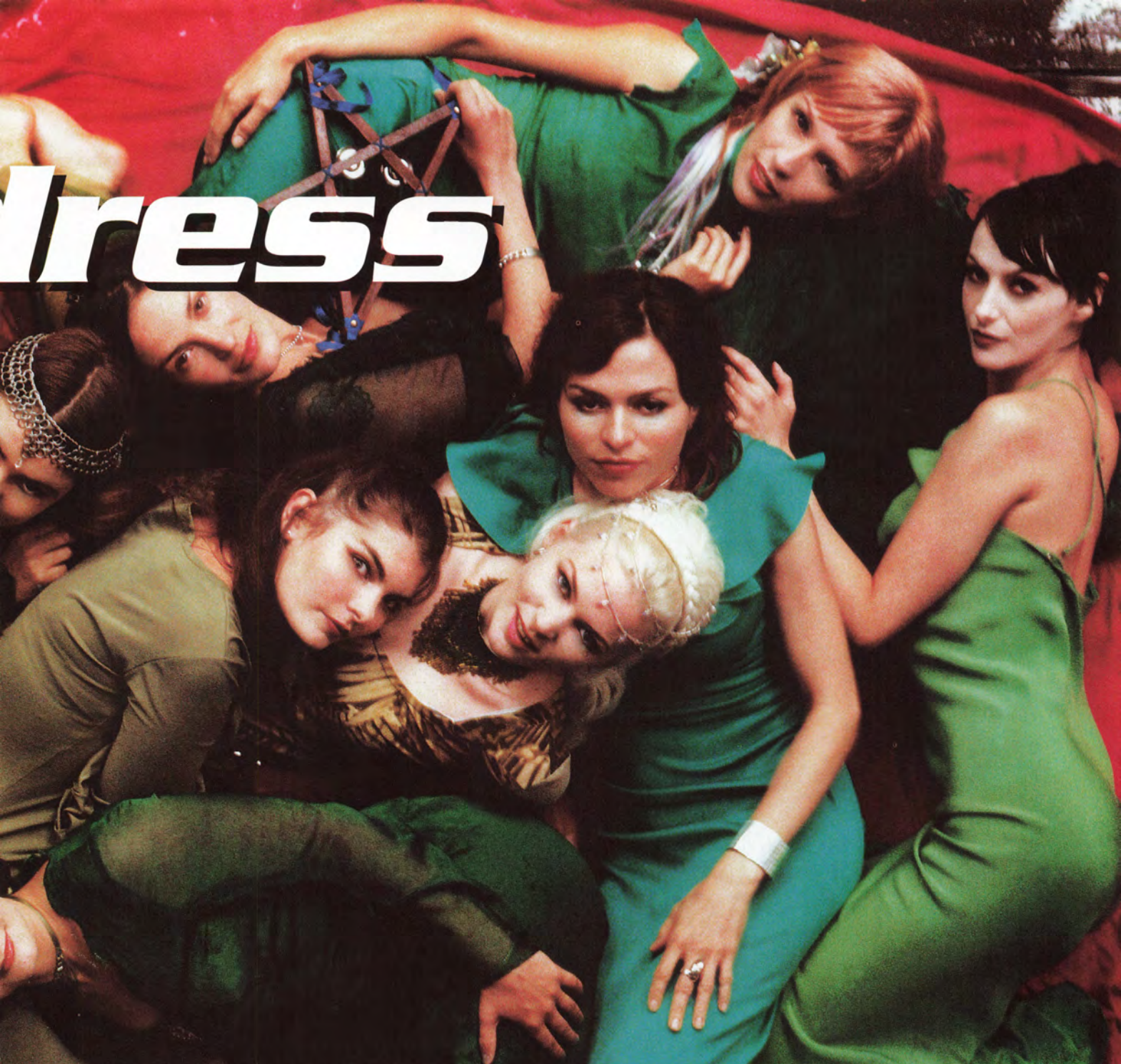
These tattooed buxom sex goddesses have scored Number One albums on the UK classical charts with their unique brand of ancient hypnotic choral vocals. But, unlike their classical counterparts, they wear skimpy sheer dresses and no panties on stage. "I think it's a lot more erotic," says founder Katherine Blake, grinning wickedly. "It's important to excite your audience in as many ways as possible."

And these British-based Baebes have been doing just that. On tour to support the release of their fourth record *Rose*, the girls have been banned from various television shows for being too titillating. "They thought we were being blasphemous," explains Blake, "but my take on it is that God created the sex drive along with everything else."

The titillation also comes from the secular as well as spiritual poetry the girls chose to accompany their timeless music. Raunchy ancient lyrics about sex nuzzle up-close-and-personal with religious chorales sung in Latin, with minimal acoustic accompaniment. In fact, these multi-national babes sing in more than a half-dozen different medieval languages: English, German, French, Spanish, Italian, Latin, Irish, Welsh, and even one song in contemporary Russian. Says Blake: "It's quite a feat to be able to stand on stage, sing in nine different languages and shake your ass at the same time!"

But they've been doing just that for the last seven years in places as diverse as S&M clubs and cathedrals. Does their set list change according to the venue? "No," says Blake in her posh British accent. "It's essentially vocal music and it's very uplifting. Seeing that people don't know what we're singing about anyway, as long as it sounds passionate then isn't that what God is all about?"

Surely given her devilish sense of humor, she gets a kick out of singing a raunchy tune in a church? "I did sing 'The Sour Grove' in a cathedral, and I did get a massive thrill out of it," admits Blake. "If you didn't know what it was about, you wouldn't guess, because it's kinda ethereal sounding. But in fact, it's pornographic." Actually that particular medieval poem was once banned on the grounds it was too salacious, but the bawdy Baebes believe it's really an uninhibited expression of female sexuality. "It was written," further explains Blake,

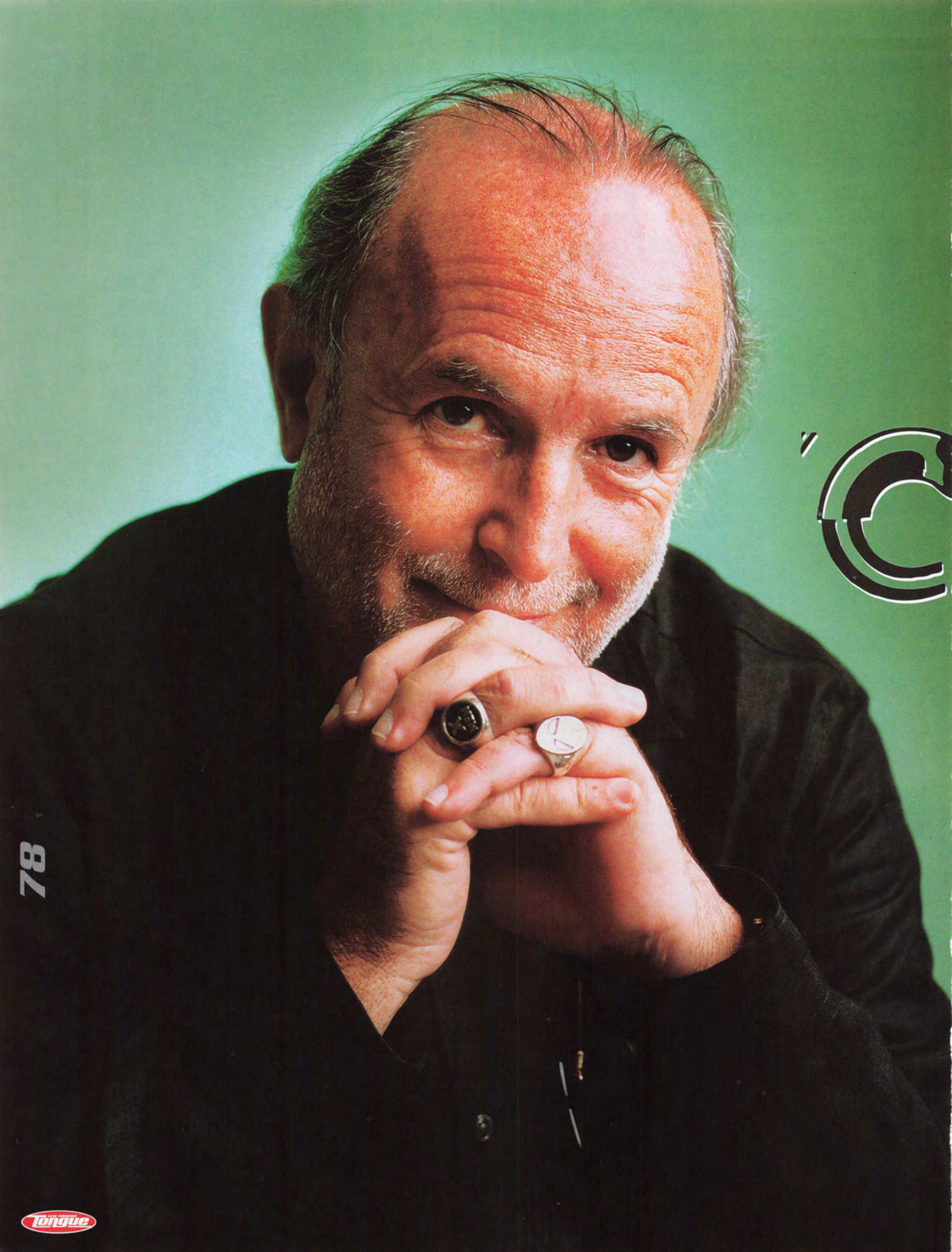


"because this woman (Gwerful Mechain) was getting bored listening to men talk about how beautiful women's voices are and how slender their waists were, and how lovely their faces were. She said, 'Well you're missing out on the best bit.' So she wrote this poem about pussy!"

Blake was an exotic dancer before she formed the band and she brings many of her sexy moves into the group's live performances. "It's very empowering," she says of stripping. "If you can be naked in a room full of men at a pub in East London, then you can feel comfortable anywhere." Except perhaps on American shores where Blake recently tried to sunbathe topless by a hotel pool (something more accepted in Europe) and was told to cover up because children were present. "You know, the first thing children ever see is a tit!" complains Blake of the incident, but she dutifully dressed.

Her cover-ups weren't just confined to these shores, either. She was once performing on a religious TV show in Britain wearing a slinky white dress. It was chilly in the studio, and Blake's nipples committed the grievous sin of poking through her gossamer outfit. She was handed a hot water bottle to put on her chest. The producers eventually surrendered to her wayward breasts after she got fed up and told them "God invented nipples too!"

Now that's a real revelation.



CAPTAIN MARVEL

SOMETIMES EVEN SUPERHEROES NEED SAVING

Photography by: David Safian

An Israeli immigrant with a talent for making toys finds himself in control of the greatest catalogue of costumed crime-fighters ever created. Trouble is, after years of neglect and mismanagement, Marvel Comics was near a bankruptcy, which even the Hulk couldn't smash. But Avi Arad loves a challenge, and today sits atop one of the biggest moneymaking franchises in Hollywood. This CEO of Marvel Studios was named one of the most powerful people in entertainment, according to *Entertainment Weekly*. Fellow Israeli and comic book nerd Gene Simmons sat down with a real-life Marvel superhero to learn Arad's secret origin.

GENE: What were your first impressions of America?
AVI: I left Israel after the Six Days War in 1967. It was kind of a victorious war, but for me it was a mixed event. At the end of my military service I had some issues. I felt I needed to clear up my head. It wasn't time to work. It was time to just have fun. And it was New Year's Eve, 1970, when I landed in Kennedy Airport. And I remember going over the bridge to Long Island and looking back and I was deeply and madly in love with this country.
GENE: Better than dodging bullets.
AVI: Yeah, much. And then something happened. I decided I needed to find a life. I moved to Manhattan and I became a toy inventor. It was fun, starving in Manhattan. And then I got a break. Someone bought a line of bicycle accessories. Then I met my wife. We are now together 27 years with three kids. And she was this hot chick, New York lawyer. She was a real Manhattan Upper East Sider and I was a scruffy Israeli with long hair and a beard and I remember her mom almost passing out. It was very hard to explain what I did for a living. It's like, "I invent toys." But, anyhow, I guess opposites attract, because it lasted. And I developed more toys and that got me into animation.
GENE: How did you and Marvel finally get in bed together?
AVI: I was freelancing. I was working with every toy company: Mattel, Hasbro, Ideal, Tyco, Galoob. I didn't want to move in full-time with anybody, so I designed the Marvel basic line. It was Spider-Man, Captain America and Iron Man. Action figures. And it was a pretty weak market. No one really cared. It did a little business, no big deal. And I knew that to make a big deal out of it, you had to go to the next level, which is a television show, movies — entertainment. You have to have an event market. It's not going to happen just on its own because not enough people read comics. There was no heat behind Marvel at the time. And, so, I remember I said if we are really going to go for it — and I think it's a goldmine, I think it's like a sleeping giant — let's go with something fresh. We've seen Spider-Man — been there, done it. I always loved the X-Men. I thought the idea was brilliant. And I thought I might develop from a play action standpoint that each figure was a weapon, and we didn't have to accessorize the figure because they all had these incredible powers. Kids understand the empowerment ideas, and the feeling of being an underdog in school, in high school, in adolescence. It's the kind of suffering all adolescents go through, and we had to communicate this.

GENE: With action figures?
AVI: Yes, for collectors. Year one, we made $7 million with it, which was pretty good business. At the same time, we started working on the television show. I'm a rookie in Los Angeles, trying to learn the movie business. I was a pretty old rookie then. I was in my mid-late 40s. But who doesn't want to make movies? What a great business! A little at a time, I understood movies are a very simple process. If you put together the talent, the studio will make the movie. But there was one more thing that we needed to explain to the world: Marvel is special. It's like when you make a KISS movie; there are millions of people out there that they don't care if the movie's good, bad or indifferent. They're going to be there on opening weekend. That is today the heart and soul of our business, and all the money is in the DVD and the video. So you need to be part of the community that is not concerned with reviews, is not concerned with anything. They are concerned with the fact that they are attached emotionally and culturally, to something that's withstood the test of time.
GENE: And it's also a part of their childhood and their life.
AVI: Yeah, but it's more than that. What I admire the most about you, about KISS, is that creating intellectual properties is almost impossible. You can count on one hand how many things that came to our world — and this is a creative world, full of creative people — that has lasted as long as you've lasted.
GENE: We were lucky.
AVI: No, I'll tell you why you weren't lucky. You took off the makeup, you said, "Hey, I'm Gene Simmons." And then you find out that the mystery didn't go away. When you came back, they knew whom you were. It didn't make any difference. You have to be shocked how big the KISS Nation is. For Marvel the big break was our animated shows were through the roof. And then we put together this movie that changed the genre — Blade. It took us a few years to make that movie. We got Wesley Snipes on board, and a new director who's a big deal today, Stephen Norrington, a British director who's actually a great artist and a comic book artist. I know that directors sit and look at the DVD again and again and again. The way it was cut, the way it was pasted, the way it was colored. Comic books are pop culture, but why call it pop culture? It's culture. Our world is in many ways defined by comics. Comics reflect social issues, economic issues, and wars. Plus, these are the best storyboards in the world. And therefore, it's so easy to make it into movies. And Blade came out and was a great success. Even more important, Blade was the first huge DVD. It was the beginning of the DVD revolution.
GENE: Now Spider-Man has brought it to a whole new level. What is coming out this year in the Marvel world?
AVI: Daredevil, with Ben Affleck and Jennifer Garner, from Fox, then we have X-Men 2, also from Fox, Bryan Singer is directing again, and all our superstars are back having a great time. And June 20 is going to be a treat to the world. Ang Lee directing



Clockwise from left: Hulk/Universal, Spiderman/Columbia, Wolverine in X-Men/Fox, Daredevil/Fox, Storm & Dr. Jean Grey from X2/Fox.

The Hulk starring Jennifer Connelly, Nick Nolte, Josh Lucas with the next big import, Eric Bana. Today we look back at The X-Men and we look at Hugh Jackman, Wolverine, and what happened to him. Watch out for Eric Bana as the Hulk.

GENE: People think it's easy to make movies. What's the process?

AVI: The process is you have to find a writer. All they want to do is write that particular story. If they're a hired gun, don't hire them. If they went through a lifelong dream to say "One day I'm going to earn the right, I'll pay my dues and earn the right to make The Fantastic Four." For that movie we have a director, a fantastic guy, his name is Peyton Reed, he did Bring It On, which became the teenagers' national anthem. He did a lot of work and television shows and paid his dues. All he wanted to do was make The Fantastic Four. You have to find the writers who want to do nothing but write this particular thing. You have to find a director who'll give three years of his life. It's physical, mental and emotional. It's a back-breaker making a movie. It's locations, it's away from your family, anything that can go wrong, will go wrong.

GENE: What are some of the future Marvel projects people can be expecting to see in their local movie theaters?

AVI: They're going to see Ghost Rider. Then we have Submariner, which I look at as Star Wars underwater. They are going to see worlds created by incredible technology and equipment that we're going to be able to visit. We are doing Elektra. Elektra is obviously Jennifer Garner. Deathlok, which is going to be amazing, plus Werewolf By Night, and Nick Fury: Agent of Shield, the greatest American hero. And we're casting The Punisher now.

GENE: Marvel Comics was always the smaller company compared to DC. At first DC steps up with a huge hit in Superman, and then with Batman, and Marvel looks like a second stringer. And now, Superman looks like a distant cousin, who doesn't have a chance. They have a huge library, too, but none of the characters are alive. All of Marvel's characters are alive, and probably all thanks to you. So, what dreams are there left for Avi Arad?

AVI: Well, I think we have a lot more stories to tell. My dream is to see a Marvel Network on television, and it's happening. We are doing very well with X-Men Evolution on the WB. Finally, we are going to be a major power in video games. We should be. Our readers, our community are gamers. I want to see Marvel music. We should be in the music business. It's so close to what we do. I just want us to be everywhere. There's no area of business that we don't belong.



GENE: If you had a choice to become one Marvel character, who would Avi Arad be?

AVI: (Pause) That's a real tough question because there are so many of them. I know that I love Beast – The Hairy Beast. That's really my favorite character of all of them.

GENE: So you would be the Beast in the original X-Men. A character that can kick anyone's ass and quote Nietzsche and Kierkegaard?

AVI: Absolutely. Don't ever underestimate the Beast.



Hittin' the G spot

WHERE IS THAT DAMNED SPOT AND WHAT EXACTLY DO YOU DO WITH IT? DR. CAROL QUEEN DRAWS YOU A ROAD MAP.

The first book about the G-spot came out close to 20 years ago, and it's been in print ever since. Talk about a guaranteed success. A new way to make women come? A special spot inside the vagina? Hey, draw me a map, I'm going spelunking!

It's easy to pass by when you have sex: it's on the front wall of the vagina, so most of the time a penis will slide right on by. Those lucky guys with curved cocks had a pretty good track record for rubbing women the right way, G-spot-wise. Also superior G-spot hunters were the guys who read between the lines when the Pointer Sisters sang about wanting "a man with a slow hand." That is, fingers make great G-spot toys.

Good Vibrations asked me to script an explicit informational video for people who want some speedy, focused training. It will hit the shelves this summer. In the meantime, here are some fun facts and how tos to get you started on your search.

We call it the G-spot because Dr. Ernest Grafenberg studied it back in the '50s. The spot isn't a true spot either, it's an area of sensitivity most easily felt through the front wall of the vagina. Between the vaginal wall and the back of her clit, a woman has an area of glandular tissue that surrounds her urethra. Men have tissue very much like this too, except it's called the prostate and you look for it through the wall of the rectum. Not interested? OK, your loss. It's sensitive tissue too, and lots of men love having their prostates played with. In guys this organ is partly responsible for ejaculation and the same is true for some women.

So do all women have a G-spot? Probably, but not every woman experiences the additional sensitivity. Certainly not every woman ejaculates. But where exactly is it?

Two or three inches in, towards the front – that's your basic road map. The area may feel different compared to the rest of the inner vagina, especially when stimulated. But to many women, touching this area won't feel special unless you use a fair amount of pressure. In some cases you can get enough pressure on the front wall doing it doggie style, but not always. Please note that plowing her cervix like you're driving in a demolition derby will not awaken her G-spot.

With curved fingers – like you're beckoning – or a curved sex toy like the Crystal Jelly G-Spot vibrator or the Wave or Silk silicone dildos, enter her pussy and stroke down the front wall. You may need to use so much pressure that she finds it uncomfortable. Don't just smash into it if she doesn't like it, but do use enough water-based lubricant, like ID or Astroglide, to make her nice and slippery. Even if she usually gets wet, her own juice isn't as cushy as lube, and this can make the difference between a screaming, gushing orgasm and a girl who begs you to quit because she's getting too irritated. Let her be the guide when it comes to how much pressure she can take. If she isn't comfortable being verbal, ask her questions like, "Is that too much? Can you take more?" There's no point in trying any of this when she's not turned on. You'll have more success when she's aroused, when she's more likely to find the pressure hot rather than irritating.

The firmer the toy, the more likely you'll find the spot easily, but some women might find really hard materials like metal and Lucite uncomfortable. If she can take the hard stuff, try Betty's Barbell, the Crystal Wand or the Jupiter Acrylic dildo. Very soft, wiggly materials won't do you much good, because they'll bend instead of giving firm pressure. If she protests that it feels like she needs to pee, you're on the right track. That's what guys often say when their prostate is stimulated for the first time, but then they come instead!

Even if your girl loves G-spot pressure, she may not ejaculate. Some women never do. It might also take some time playing with her G-spot – I mean months, not minutes. Female ejaculation remains controversial. Some women insist they can shoot a quart, spray the wall higher than you. Studies have shown the G-spot (sometimes also called the female prostate or the paraurethral sponge) contains liquid with a close chemical similarity to male ejaculate. But the gland itself isn't big enough to hold cups or quarts, and some women have noticed that if they continue ejaculation after the first shoot, the liquid might contain some urine. Why don't we know for sure? This has not been an extremely high priority for Mr. Science, so some of what is known about the G-spot is based on smaller or older studies, or is anecdotal.

The bottom line: Lots of folks play with pee on purpose. If you're not up for it, concentrate on her clit! Or stop G-spot stimulation after she feels extra pleasure, but before she shoots. Many women choose to empty their bladders before play, to maximize the likelihood that their wet spot will be pee-free.

You can have big fun in the sack without finding the G-spot, and no woman should be given grief about her lack of G-spot sensitivity or ability to ejaculate. Sexual pressure isn't sexy. But many women will be hot to find the spot – after all, if there's an erotically sensitive part to be found, many of us want to find it and play with it. Happy hunting!

CAROL QUEEN, PH.D. IS STAFF SEXOLOGIST AT GOOD VIBRATIONS, THE WOMEN-OWNED, WORKER-OWNED SEX SHOP WITH BRANCHES IN SAN FRANCISCO AND BERKELEY. SHE IS THE AUTHOR OF SEVERAL BOOKS, INCLUDING *EXHIBITIONISM FOR THE SHY*. HER NEW EDUCATIONAL MOVIE IS *THE GOOD VIBRATIONS VIDEO GUIDE TO THE G-SPOT* AND *FEMALE EJACULATION*. SHE'S ALSO FEATURED IN *BEND OVER BOYFRIEND: AN ADVENTUROUS COUPLE'S GUIDE TO MALE ANAL PLEASURE* AND *Carol Queen's Great Vibrations: An Explicit Consumer Tour of Vibrators*. SHE WRITES A SEX ADVICE COLUMN FOR THE GOOD VIBRATIONS MAGAZINE. GOOD VIBRATIONS IS AT WWW.GOODVIBES.COM OR 1-800-BUY-VIBE AND ALSO CARRIES OTHER VIDEOS AND BOOKS, PLUS MANY TOYS DESIGNED FOR G-SPOT PLAY.

VOODOO BEER HOUND

ON TAP: **BLACKENED VOODOO LAGER** and **CRIMSON VOODOO ALE**

The city of New Orleans is known for a great many things: hot food, cool jazz, colorful people, cheap booze, all-night parties, public drunkenness ... But thanks to the good people of Dixie Brewing, N'awlins might soon be known for great beer as well.

Brewed right in the heart of the Big Easy, Dixie Brewing is famous for its Blackened Voodoo Lager, but they also brew the equally noticeable Crimson Voodoo Ale and Dixie Beer. Like many sibling suds, these three beers are similar in taste and texture, and so have the same subtle wooden/nutty flavor and slightly fizzy feel. There are some slight but noticeable differences between them that make the agonizing choice of which to drink a little bit easier: Blackened Voodoo Lager has a darker, more bitter (albeit without actually being bitter) and stronger flavor, while the Crimson Voodoo Ale is slightly sweeter (without actually being sweet) and less pronounced. The Blackened is a bit creamier and thicker in complexion, though not to the point of heaviness, while the Crimson is light and smooth, but not watery.

As you'd expect, all three beers go well with such Cajun fare as Chicken Jambalaya, Crawfish Gumbo or Blackened Catfish. That means they also complement similarly spicy foods from Mexico, the Caribbean or the Sichuan (a.k.a. Szechwan) Province of China. Still, the brews enliven foods that aren't savory meltdowns, like good ole American grub like burgers, hot dogs and steaks, even Italian-American eats like pizza or spaghetti.

This is not to say they go with all foods. Deserts are especially problematic, since not even the Blackened Voodoo Lager is dark enough, rich enough or creamy enough to stand up to chocolate or any other sweet or hearty desert, though the Crimson could go well with some strong, tart fruit.

Regardless of which one you choose, at least now when you visit New Orleans—whether it's for its Dixieland strut, Cajun chow or to laugh at the drunken middle-aged former frat-boys trying to recapture their lost youth – you'll know what to drink.

—Paul Semel



The Joy of Tongue

LET A STUD IMPROVE YOUR SEX LIFE

Mama always said to be careful what you put in your mouth. But she probably never envisioned this. TongueJoy, according to manufacturer JJK Industries, is "a discreet, light, personal massager designed for playful romantic interaction between adults." A more empirical analysis indicates that it's a small metal stud on a thick rubber band that vibrates like crazy. Discreet, playful adults, after shelling out $49, can put it on their tongue, turn it on and enhance oral pleasure for their partner. Enhancement can get pretty intense, too. TongueJoy runs on a watch battery right out of the box, but the Turbo TongueJoy accessory battery pack adapts it to run on two AA batteries, and goes like a bat outta hell.

TongueJoy is currently available in most adult stores, and the company is hoping to crack into Frederick's of Hollywood and Spencer Gifts. Buyers at those chains, take note: in just a little over two years, over 100,000 TongueJoys have found their way around people's tongues ... and maybe other body parts too. Toll free 1-877-456-7742; www.tonguejoy.com. —Jim McLauchlin

Exotic Dancer, No Cover Charge

MAKE YOUR GIRL A STRIPPER IN THE COMFORT OF YOUR OWN HOME

Looking to keep your hard-earned gentleman's club mad-money in the household? The good folks of Pacific International Marketing and Promotions (PIMP) are revolutionizing home entertainment with Li'l Mynx, the world's first temporary stripper pole. Set up in your own living room! Li'l Mynx comes in two varieties: the standard $229 version, and a "professional" $700 job that sections apart, retracts and slips easily into a carrying case.

The phallic hunk of metal is the brainchild of Randy Blacker, CEO of PIMP. Aware that the adult entertainment business has been essentially recession-proof, Blacker, a lifelong tinkerer, cranked out a prototype and was in business. He "hired" several strippers to "consult" on the design of the pole. Blacker says his pole's texture is superior. "The girls hate brass," he remarks. "It's really slippery. They love the powder coating we use. There's enough traction to grab on to, and it's still slick enough for them do all their moves." Blacker follows up with a call to every Li'l Mynx buyer 60 days after purchase. He's enjoyed 100-percent customer satisfaction. San Jose-based stripper "Lexus" says Li'l Mynx is "the best pole I have ever danced on." Yes, that is a punch line in search of a joke. Toll free 1-877-700-7467 www.lilmynx.com. —Jim McLauchlin



National Steak & Blowjob Day



GUYS, RIP THIS OUT AND PUT IT ON YOUR LADY'S PILLOW!

Tired of shelling out your hard-earned dollars on the obligatory roses, candy or heart-hugging teddy bears every Feb. 14? This year, men can get theirs ... and get it big time. Finally, there is a holiday just for the lads. A holiday that is the male equivalent to Valentine's Day. A Hallmark occasion that men will love and women might loathe. It's the Internet-created National Steak & Blowjob Day (www.geocities.com/steakandbj/blowjob.html) and it all goes down on March 20. (But, really, every day could be steak and blowjob day with the right gal.) Here's what she needs to do:

How to cook a T-Boner:
Buy a large T-Bone steak. (Size matters.)
Lightly cover the meat with salt and pepper and several squirts of Worcestershire sauce.
Add cayenne pepper for extra spice.
Oil the grill so the meat doesn't stick.
Cook on each side until his desired tenderness.
Don't forget the baked potato.

How to smoke a Boner:
Place the boner between your lips. (Size doesn't matter.)
Lightly cover the boner with your saliva, alternating between sucking and a good tongue-lashing.
Add moaning for extra spice.
Grab the shaft and suckle the head.
Work his member in your mouth until he's done well.
Don't forget to fondle the balls.

—Carrie Borzillo-Vrenna







Happy Campers

LIVE OUT YOUR DREAMS AT THIS ROCK 'N' ROLL FANTASY CAMP

By Sarah Emerson

Lights dim throughout the arena, guitars roar and drums kick in as the band rips into their first song. A sea of fans goes crazy, screaming and singing along. Suddenly, a loud siren fills the stadium. The buzzing grows louder and louder ... you wake up – it's the alarm clock. And so ends your dream. But for the aspiring musicians who fantasize of making it to rock stardom there's the reality of Rock 'N' Roll Fantasy Camp, presented by VH1 Classic.

Late last year, Los Angeles housed the second Rock 'n' Roll Fantasy Camp, with two more planned for 2003, one in Los Angeles and the other at Abbey Road Studios in London. For five days and five nights determined musicians come together to jam, eat, drink and learn from those who have tread before them. Previous musicians have included The Kinks' Dave Davies, Poison's Bret Michaels, Bad Company's Simon Kirke and Mötley Crüe's Vince Neil.

So, what does it take to be a rockstar? Mötley Crüe's frontman told *Gene Simmons Tongue*, "Luck and talent." And he offers a bit of advice for up-and-comers, "Don't trash anyone, including record companies and band mates." Hell, even nine-to-five donut-eater Homer Simpson exposed his inner air-guitar child at a rock 'n' roll camp on *The Simpsons*, so what's stopping you?

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By Premeeta Janssens-Sannon

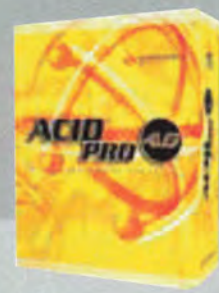
Gadgets



Show and Tell

Forget the simple little toys of your childhood. Bushnell's sophisticated instant replay binoculars will not only magnify the distant object of your interest eight times ... they'll also film it for you! Take your pick – up to 30 seconds of instant-replay movie clips, or digital pictures that can be downloaded to your computer. The internal memory stores up to five video clips and there's a 16-megabyte card for additional memory. (No, you really mustn't use it to spy on the girls next door!)

If you're looking for the ultimate digital camera – end your search with the smallest 3.2 mega-pixel camera out there. The Olympus C-730 Ultra Zoom may be miniscule, but it's a real powerhouse – its 10-times optical zoom lens is the equivalent of the massive lenses used by cameramen at ballgames. Combine the optical zoom with the three-time digital zoom for an absolutely amazing 30-times seamless zoom to get you really up close and personal!



This Acid Will Blow Your Mind

Whether you're a professional musician, media producer or plain ol' music aficionado you'll be blown away by the sheer power and scale of Sonic Foundry's Acid Pro 4.0. You can use it to mix 'n' match, create songs, remix tracks, produce surround audio mixes, develop music beds, score videos and create music for Web sites and Flash animations – what can't it do? It's quite a trip!



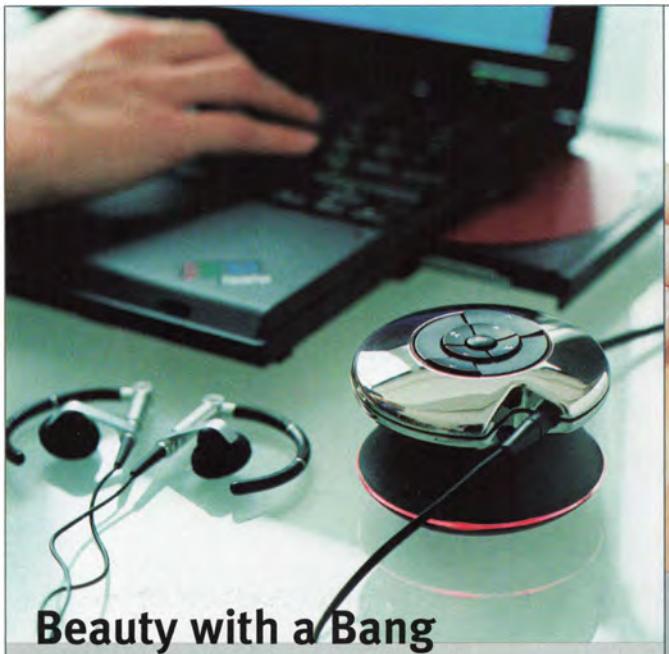
Seeing is Believing

Tired of "feeling" your way around in the pool if you wear regular prescription glasses? H2Optix's Tarpon waterproof prescription-capability eyewear caters especially to water-sports enthusiasts. Not only will you look better ... you'll see better. The frames weigh less than an ounce, and the lenses are specially geared for glare-reduction, depth perception and the adaptability that's needed for water sports. You can use them with or without the separate prescription adapter, and still make waves on the fashion circuit.



Get Into Gear

Heading off to parts unknown? Heeding the call of the wild? Or just a simple weekend trip? Whatever it is, you'll want to stow your gear in this cool duffle from Gravis. The Barrier Bag's main compartment is divided into two sections – one for the sleek and stylish part of your wardrobe, and the other, a mesh-ventilated compartment, is for the grungy post-beach, post-gym, post-whatever gear that needs to stay far removed from your evening plans. It also transforms into a backpack. Sexy and functional ...



Beauty with a Bang

For sleek and gorgeous, no one beats the exclusive style of Bang & Olufsen. Case in point, the Beo Sound 2 digital music player. OK, we all know there are other ones out there, too. But all things considered, shouldn't your taste in gadgets be the same as your taste in women?



"C'mon and Touch Me, Babe"

The world's first touch-screen watch! Tissot's T-Touch gets our award for the most intriguing timepiece. It looks like just another pretty face, until you touch it and then ... it transforms into a compass, altimeter (ever wonder how high up your office was?), barometer, chrono, alarm or an outside temperature gauge. Guaranteed to impress your dinner date!



Where in the World is ...

Garmin's GPS V palm-sized global positioning system will make sure you never lose your way again – in the US, in Europe or for that matter anywhere in the world, with the optional software. You need never again have to listen to your girl nagging you to stop for directions ... and you'll get points for finding the best restaurants in the area (classified via cuisine, with driving time, directions and shortcuts!) Find lodging, entertainment, shopping, movie theaters and more. And if all that partying gets you down – it locates emergency services, too!



Playtime

This one's really for the rock star in all of us! Sony PlayStation 2's latest game, Amplitude, launches later this month, and allows players to play anything from hip-hop to heavy metal, electronica, alt-rock and much more. With music from artists including David Bowie, Weezer, Garbage, Logan 7 and Quarashi, you can recreate your favorite songs from scratch by triggering drums, bass, vocals and guitars. Jam along in freestyle mode, create custom remixes of songs ... hey, we can't promise you undying fame, but undying fun? Yes!



"Men: Boost your sex drive sky high!"

Potent new all-natural formula helps you get back your youthful sexual ability

If you're a man whose sex drive is weaker than it used to be, or if you've ever suffered from soft or weak erections, or if you ever worry that you won't be able to perform and you wish you could regain your youthful sexual ability, now there's good news! Introducing **Maximus**, the all-natural supplement for men that helps restore sexual performance, boost the male sex drive, and increase sexual stamina.

Powerful, all-natural formula helps restore sexual ability

Maximus is unlike anything else because it's not a drug that can cause dangerous, unhealthy side effects. It's an all-natural, scientfically-formulated blend of the highest potency herbs that work with the male biochemistry to help heighten your sex drive and give you back your youthful sexual stamina and sexual ability. Maximus users say they not only increase their stamina and performance level, they also achieve stronger, longer-lasting erections, maximizing sexual pleasure and satisfaction.

Perfect for adult men of all ages

Maximus is safe, it's fast, and it works for any adult man who wants to experience more satisfaction and enjoyment in his sex life. Men of all ages (from early 20's to late 70's, and beyond) use Maximus to maximize their performance, pleasure, and staying power. Just listen to what some of our satified customers have to say about Maximus:

"I'm 53, so I didn't think there was anything I could do about my weak sex drive. But I was wrong. Maximus has given me back my desire for sex and has really increased my stamina! I haven't felt like this in years! I'm like a young man again!"

-T. Herbert

"I just wanted a 'safety-net,' but what I got with Maximus was so much more! My sex drive is sky high and I can last longer now, too. I love it! (And the ladies do, too!)"

-R. Brey

If you want to boost your level of sexual arousal, achieve stronger, longer-lasting erections, and increase your sexual stamina and satisfaction, Maximus is perfect for you.

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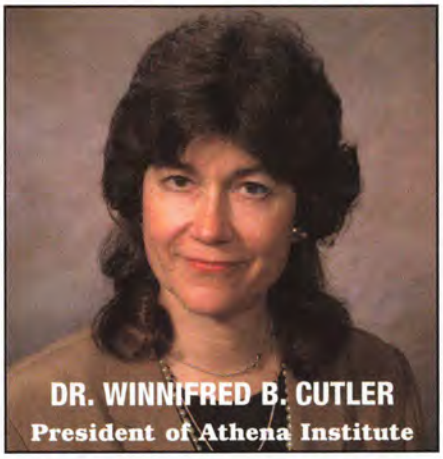
Devin Sent

By Sarah Emerson
Photographer: Andrew Steinman

Stylist: Carla Solinger for Ca... | Hair & Make-up: Nancy Von Der Launitz for Cloutier | Wardrobe: Leather & Lace | Lace-up ... Ruffle Panty: TRASHY.COM | Jewelry by Bill Wall Leather.

Southern girl turned Playmate, Devin Devasquez was one of the first Hispanics to pose in *Playboy*, and is now making a documentary that explores the history of pin-ups with the legendary Bettie Page and the lovely Dita Von Teese (premiere fetish queen, fellow Playmate and Marilyn Manson's girlfriend). The delectable Devasquez tells us what turns her on.

GENE SIMMONS TONGUE: What do you look for in a guy?
DEVIN DEVASQUEZ: I've had all types of guys. I've dated guys from Prince, being 5'2", to my last boyfriend being 6'3". I've dated guys that are struggling actors to Sylvester Stallone. I'm really more drawn to a man's mind. I don't have a type. But a sense of humor is totally the key. If he can make me laugh, then he'll probably be able to make me come. (*Laughs*).
GST: What is the one thing a guy can do that'll make you immediately want to have sex with him?
DEVIN: If a guy is a really good kisser, it makes you want to go back for more ...
GST: What's your favorite place to have sex indoors?
DEVIN: I think it's really erotic when you're in the shower together and the water is cascading over your body. Something about being wet turns me on.
GST: Your favorite place to have sex outdoors?
DEVIN: The back seat of a car! (Laughs). It just brings back memories for me.
GST: And what's your ideal guy, dark and handsome or blond and beautiful?
DEVIN: Dark and handsome. I had one blonde boyfriend and he was the most boring guy in town. I prefer Italian and Jewish men. Much more hot-blooded. I just don't see me passionately crying, "Take me doggie style!" to a blonde.





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Gary (Canada) "Please send me two more vials of Athena Pheromone 10X. **I am a bodybuilder and always receive attention. But this is more than attention--this is an invasion. Now they don't go after my body. They go after me personally. They offer marriage.** How soon can you ship it?"

Ben (CO) "I would like to reorder a vial of Athena Pheromone 10X. It sure does work. **I walked into a bar and the women attacked me. Even the bartender noticed my success!"**



Greg (NY) "I want to order another of the Athena 10X. This stuff is amazing! **My wife loves to smell me when I am in bed; all night long she wants to be close.** And everywhere else I go, women come closer and act kind of friendly.***They get kind of softer and easier to be around. I am not real good with women but since I started with the 10X, it is amazing."

Howard Ph.D., Economist (NJ) "There is no doubt about it. It works.***Actually this is the 3rd woman I have been involved with since I began using 10X. **It worked on all of them. ***I can really see the difference when I am wearing the pheromone--in intensity of experience."**

Lew (GA) "I want to get another vial of the 10X. It works sensational. **Ladies don't know what hit them. They're drawn to me like a magnet. It triggers something in them.** They say I have an animal magnetism. You know, it's almost not fair, using the 10X… ***But in love and war, everything is fair "

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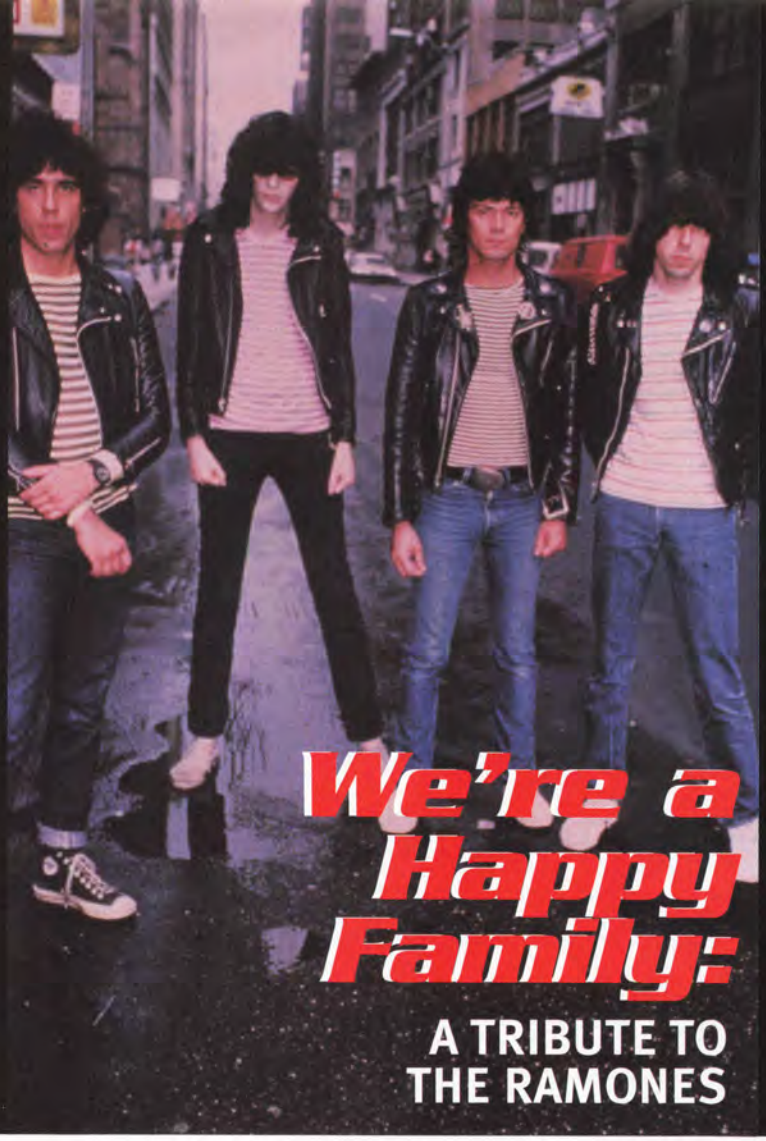
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We're a Happy Family:

A TRIBUTE TO THE RAMONES

"I think it's a good blend right there. The bands that sound like the Ramones played it straighter. The bands that don't sound anything like the Ramones made it sound like their own thing. Everyone did it like they should be doing it."
– Johnny Ramone on the Tribute record.

"We got started on the poetry and rock of New York City. The music of Patti Smith, Television, but more than anybody, the band that got us started when we were 15, 16 – Larry was 14 – was the music of the Ramones."
– Bono/U2

"If it wasn't for that particular style of guitar playing and the speeding up of the beats, Metallica would not sound like we do today. Plus, they also showed me how cool one could look in just a leather jacket and denim."
– Metallica's Kirk Hammett

"The Ramones are, in my opinion, the greatest American rock band. For over two decades they remained true to everything that rock 'n' roll needs to be – loud, fast and stripped down to the core. The Ramones will forever be cemented in my brain as four teenage punks in black leather and blue jeans ready to crack your skull with a baseball bat."
– Rob Zombie

"The Ramones made people want to get involved and make music. People thought, 'This is something I can play. It's not like Kansas or whatever, when you need to go to GIT (Guitar Institute of Technology) before you start a band."
– The Offspring's Dexter Holland

AN ALL-STAR LINEUP PAYS HOMAGE TO THE FOUNDERS OF PUNK ROCK

by Jeff Brian

One-two-three-four-one-two-three-four! That countdown can mean just one thing – the return of punk-rock pioneers The Ramones. Unfortunately, the two founding members of the band – lanky, vulture-necked singer Joey Ramone and cretinous junkie poet Dee Dee Ramone – have shuffled off this mortal coil, never to enchant the slamdancing hoardes again.

But wait, here comes an awesome tribute album to our favorite pinheads from DV8/Columbia Records. And it features artists including KISS, the Red Hot Chili Peppers, Marilyn Manson, Garbage, Metallica, Tom Waits, the Pretenders, Eddie Vedder and U2, among other top names. All we can say is gabba-gabba-hey, we accept it, we accept it.

The Ramones were never as big commercially as 99 percent of the groups on this tribute album – heck, they barely squeaked out a single gold album in all the decades they were together. Still, the Ramones rank right up there alongside Buddy Holly & the Crickets, the Beatles, the Beach Boys, Led Zep and the Doors in terms of what they did for popular rock trends. They played 33rpm songs at 78rpm, they virtually invented the entire punk ethos (the Sex Pistols were influenced by the Ramones, not the other way around) and, above all, they wrote great songs.

Most of the band's greatest end-of-the-century classics are rendered imaginatively on this tribute. The Offspring's faithful cover of "I Wanna Be Sedated" is a gas, as well as Manson doing his glazed Southern Gothic take on "The KKK Took My Baby Away." And wait until you hear Tom Waits warbling his way through the little-known "Return of Jackie & Judy." Yes, there have been other Ramones tribute albums in the past – most notably a Euro-salute featuring the U.K.'s Motorhead, the Croatian group Patareni and a German band called Sigi Pop performing its goose-stepping "Seppi War a Punk Rocker." But *We're a Happy Family* is not merely another novelty tribute grab-bag. It's a first-rate album that stands on its own original musical merits, and does justice to the creativity of the four leather-jacketed misanthropes.

Bands like the Ramones come along maybe once in a generation. It's hardly a stretch to say they influenced not only music, but also fashion, dance, film, graphic design and performance art. Even if some personal faves like "Pet Cemetary" or "Lobotomy" aren't included on this tribute – too bad it wasn't a double-CD – it's hard to knock any album that has KISS playing a stompin' cover of "Do You Remember Rock & Roll Radio?" Relaxing in his kitchen, Gene recalls how members of the Ramones used to come backstage. He jokes about how gawky punk rockers took up valuable space better occupied by groupies. But clearly Gene respects the Ramones.

So do we, and we can't think of a cooler way to memorialize their music than this fine disc. Joey and Dee Dee would be proud.

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KINSKI
AIRS ABOVE YOUR STATION • *(Sub Pop)*



Kraut-rock often favors the "kraut" over the "rock," The mostly instrumental outfit Kinski is an unlikely place to find that satisfying dish of experimentation and hard-rocking chops, but this Seattle quartet has delivered the best kraut-rock album of the year with Airs Above Your Station *(Sub Pop).*

Yes, Seattle. Yes, Sub Pop. The only thing Teutonic, outside of their sound, is the band's name. That may be a tribute to the sorely missed wild man of German cinema, Klaus Kinski – maybe not. Nothing is what it seems. Everything, however, is as it sounds. Kinski wears its influences on its arty sleeve. But whether it's the psychedelic Pink Floyd haze of "Wave of Second Guessing" or the lock-groove beat of Neu! in "Steve's Basement," the band is never derivative. OK, "Rhode Island Freakout" sounds awfully close to Sonic Youth, though Lucy Atkinson sings a lot better than Kim Gordon.

Comparisons to Mogwai and Godspeed You Black Emperor are obvious, but Kinski isn't preachy like the latter and rock a lot harder than the former. From Eno-esque soundscapes to metallic plunder, Kinski is kraut-rock you can bang your head to. – Peter Landau

THE DATSUNS
THE DATSUNS • *(V2)*



Long-winded guitar solos, long hair and laboring wildcat howls never died, they just went underground after grunge's understated stance flattened hair-metal mania like a bug. Bands like the Hellacopters, the Tight Bros. From Way Back When and Bad Wizard never gave a shit, though, barreling unfashionably through the '70s in the late '90s/early '00s like heshers in tricked out T-Birds roaring towards the weekend. Now it's time for the bad-ass boys – the ones who carved the AC/DC logos in their desks and were the first to grow fuzzy mustaches – to head to the front of the class, as tight-fisted cock rock rockets to the top of the buzz bin. New Zealand's The Datsuns make big, bold stadium rock the way God and the dudes who used to sell your high school weed intended – brash, cocky and moaning about untamed women, motherfuckers from hell and finks for the man. There is so much sex, screaming and swaggering on this debut, you can almost hear the Deep Purple, Thin Lizzy and Led Zeppelin records whispering nasty nothings into the Datsuns' ears. The Datsuns remind you that the party is shoving its way back into rock 'n' roll. – Jennifer Maerz

SUPERGRASS
LIFE ON OTHER PLANETS (L.O.O.P.) • *(Island Records)*



If any British band deserves to break America, it's Supergrass. There's no sniveling here, no crying over broken brotherhood or pining over pretty girls. As an immensely energetic foursome, Supergrass embraces the irony of humanity with a deep love of music and a knack for slick musicianship. Lead Gaz Coombes, who doesn't sound unlike John Lennon, and the band, simply rely on precise, lively songs and playing, added to an optimistic sensibility that aptly combats a mad, mad world. Formed in 1994 followed by a rock-solid 1995 debut album, I Should Choo, *Supergrass now comes through with a fourth effort,* Life On Other Planets *(L.O.O.P.), that seems fitting for the times. Originally conceived in the South of France after two months of "getting pissed (drunk) on red wine and scoffing French food," the album's 12 tracks take on a personality of their own, kind of like the hip uncle who arrives at the family gathering on a Triumph then tells dirty jokes to the teens. Consistency is the name of the game for Supergrass from the in-the-pocket "Rush Hour Soul" to a slowed down dream-sequence in "Prophet 15." It's all a gas. – Kim Taylor*

HOT ACTION COP
HOT ACTION COP • *(Lava)*



Of all the acts to emerge in the Age of Reagan, the Red Hot Chili Peppers may well have become the most influential, just based on the sheer number of their rap-rocking descendants. Hot Action Cop occupies a branch closer to the roots of that crowded family tree. Frontman Rob Werthner and his bandmates have ants, not angst, in their pants, filling their debut with frat-party fun, rather than the lunkheaded rage of the Limp Bizkit era. And this Nashville foursome's embrace of Dirty South hip hop on "Feva For The Flava" is a nice variation on the Peppers' freaky styley. Yet that also points out the problem with this likable effort: what really put the Chili Peppers on the map was a collision of styles that delivered a shock to the musical status quo. After nearly two decades of hearing funk and metal butt heads, the thrill might not be gone – but it's not quite enough to get a band over any more, either. – Dan LeRoy

AMERICAN HI-FI
THE ART OF LOSING • (Island/Def Jam)



It didn't seem that long ago when American Hi-Fi were being hailed as part of the new generation of rock and roll. Hot off the heels of their early 2001 eponymous debut, Stacy Jones and company were catchy like smallpox, loading their riff laden power pop with self-deprecating, clever and accessible lyrics that weren't pompous or overwrought like their contemporaries. Fast forward to 2003. The new generation of rock looks more like the White Stripes than American Hi-Fi. And while the band gets major points for not biting the style of nu-garage, their latest effort, The Art Of Losing, *is a disappointment because they haven't evolved at all. Tracks like "Beautiful Disaster" and "Nothing Left To Lose" are almost carbon copies from their debut – catchy to be sure, but lacking the spontaneity from their original batch. And "Breakup Song" sounds like the relationship shredding opus blink-182's been trying to write for the past three years. Cred is completely obliterated when Jones yelps, "It's over/We're over/Just like you/Crimson and Clover." Seriously, other than the Tommy James reference, what does that mean?*

American Hi-Fi will find its way onto rock radio again, and these songs may even become big hits. They follow modern rock songwriting standards (circa 2001) to a tee. They are undeniably catchy but some are undeniably lame. – Andre Fonseca

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FILM REVIEWS

BAD COPS, BAD CIA HIT MEN, BAD SPEED FREAKS AND A FEW GOOD MOVIES

– Peter Landau

THE HUNTED — Tommy Lee Jones is the hard-as-nails FBI agent on the trail of an accused killer deep in the forests of the Pacific Northwest. No, it's not Harrison Ford, and this isn't *The Fugitive* in the woods. In this most-dangerous-prey scenario the accused killer is a killer. Benicio Del Toro is a rouge government assassin who claims the CIA is out to "sweep" him, which means like under the rug. Turns out Jones trained Toro to be a killing-machine, so there's something like a father/son depth to their endless hand-to-hand combats. Not that there's anything wrong with a close-in knife fight. Directed by William Friedkin (*The Exorcist*), the movie is entertaining at its mindlessly most mayhem. It's when classic storytelling techniques like plot, character development and conflict are pursued that *The Hunted* gets caught up.



DARK BLUE — Does the Los Angeles Police Department do anything but drink, extort and practice violent racism? Not according to James Ellroy, on whose story this film is based. Unlike the classic '50s noir of his *LA Confidential*, *Dark Blue* takes place during the trail of Rodney King and the vicious riots that rocked the city after the police who beat King were acquitted. But the players are familiar: corrupt officials, bad cop who redeems himself and the altruistic rookie who gets seduced by the *Dark Blue* side. However, Kurt Russell, who has made a career of goofing on ... um, that is making homage to action stars (Clint Eastwood in *Escape From New York*, John Wayne in *Big Trouble in Little China* and, well, Elvis in *Elvis*), is great. And watching LA burn again is worth the price of admission.

SPUN — Drugs kill, but so do video-turned-movie directors. Techniques that come across as artful and edgy on the idiot box feel labored and extreme when blown up to the big screen. Director Jonas Åkerlund (responsible for Madonna's "Ray of Light" and banned-from-MTV "Smack My Bitch Up" by Prodigy) was able to persuade some name talent like Mena Suvari, John Leguizamo, Brittany Murphy and Mickey Rourke to get down and unromantically dirty in this gonzo tale of crystal meth junkies. His wild camerawork tries to approximate the frenzied high of the drug, but mostly it just feels like a hangover. Unless you enjoy hanging out with predictable speed freaks, best to just say no.

THE SAFETY OF OBJECTS — Boy, do the suburbs suck. Everybody has a house with a yard, people are pleasant to one another and convenience is the order of the day. No wonder everyone is going insane. At least that's what author AM Homes thinks. This portrait of domestic blahs is based on her collection of short stories of the same name. Esther (Glenn Close) is nursing her teenage son, brain dead after a car accident. He was having an affair with neighbor Annette (Patricia Clarkson), mother of Sam (Kristen Steward) a tomboy beginning to notice boys like Jake (Alex House), whose courting his sister's doll, but his Dad (Dermot Mulroney) is oblivious, looking for the meaning of life at the mall. Ridiculing the suburbs may be an easy target, but these blows aren't cliché and the results are affecting.



SPIDER — Slow and creepy is the brand moviegoers have come to expect from director David Cronenberg (*Videodrone*), and *Spider* spins the same disturbing web. Ralph Fiennes plays Spider, whom in flashback returns to his childhood to explore the cause of his current madness.





HOUSE OF 1,000 CORPSES — Rob Zombie had his horror yarn bounced from Universal to straight-to-video before finding a happy distributor in Lions Gate. The mondo-gory story was too true to its title for some Hollywood suits to stomach. But the boys and ghouls know what they like.

LOST IN LA MANCHA — Not everything director Terry Gilliam touches turns to gold such as *Brazil* or *The Fisher King*. Case in point, *The Man Who Killed Don Quixote*, his attempt to adapt Cervantes' classic story of the windmill dueling dreamer. This documentary follows an ill-fated 2000 production.



DVD REVIEWS

OZZY, THELMA AND LOUISE, CHUCK BRONSON AND BOWIE GET DIGITAL

– Peter Landau



THELMA AND LOUISE Special Edition (MGM)
Testicles across America were collectively crushed when Thelma and Louise hit theaters in 1991. This "Bitches From Hell" buddy flick was deemed a new Hollywood low simply because Susan Sarandon shot a scumbag trying to rape Geena Davis. Relive the controversy with this special edition ripe with commentary from director Ridley Scott and most of the cast, including Brad Pitt (learn about his "soldier saluting" in his love scene with Davis), plus 30 minutes of newly found deleted scenes. There's even an alternate ending. No, they don't live happily every after. When their convertible takes the suicide cruise over the Grand Canyon the cameras keep rolling as it careens down instead of freezing in mid-flight.

THE OSBOURNES: THE FIRST SEASON (Buena Vista)
Lovers of heavy metal, the demonic arts and happy families rejoice, the groundbreaking mix of celebrity ridicule, reverence and reality is now available in all its uncensored glory. Better than hearing the cursing behind the beeps, this two-disc set features four never-before-seen episodes of the MTV treasure. Plus, commentary (a new level of entertainment in itself) on all 10 shows, unaired footage from six programs, even a blooper reel, which is sort of redundant. While the jury is out on the new season, and copycat celebs air their dirty laundry hoping to profit like Ozzy, revisit the surprisingly heartfelt nuclear meltdown family that started it all.

CHARLES BRONSON ACTION PACK (MGM)
No man is uglier, tougher or more influential in the realm of revenge. Bronson's later work defined and anticipated the Action Hero Golden Age heralded by Segal, Stallone and Schwarzenegger. Collected here are four classic examples of "I'm mad as hell and I'm not going to take it anymore!" macho ballistics: *10 To Midnight*, *Kinjite: Forbidden Subjects*, *Messenger Of Death* and *Murphy's Law*. No extras, but a fitting tribute to the currently infirm godfather of the beat-down.

SEX AND LUCIA (Palm Pictures)
A mystery, meditation on love and erotic tempest, *Sex and Lucia* is a turn-on for both heads. The story of Lucia (hot up-and-comer Paz Vega) explores love found and lost with literally no holes barred. Beyond the hot-collar action, the DVD features extras like a making-of featurette, cast interviews and both the unrated theatrical and R-rated versions — as if you had to choose.



TWILIGHT ZONE COLLECTION 5 (Image)
Nine-disc box collects 29 classic Twilight Zone episodes from 1960-1964. The original mind-blower that set heads reeling comes with the special feature "Inside the Twilight Zone," offering history, commentary and bio of the cigarette-smoking host and creator Rod Serling.

KNOCKAROUND GUYS (Newline)
A not so terrible take on the tough-guys-in-cool-suits genre populated by Quentin Tarantino. John Malkovich, Dennis Hopper and Vin Diesel give it a bit more class than it deserves.

THE MAN WHO FELL TO EARTH (Anchor Bay)
Reissue of this 1976 head-scratcher from director Nicolas Roeg, stars space oddity David Bowie as an alien, the role he was born to play. Maybe the new director commentary track will make sense of this kooky sci-fi cult classic.

FRIDA (Miramax)



Biopics almost always blow. Connect-the-dot plots are as revealing as a bad *Saturday Night Live* send-up. But director Julie Taymor's take on famed Mexican artist Frida Kahlo is surreally absorbing. Selma Hayek plays the libertine painter with naked abandon — emphasis on the naked.

JACKASS: THE MOVIE (Paramount)
The "Don't try this at home" disclaimer was never truer nor sadly more ignored. Johnny Knoxville is King Mook and American teens are his minion. Following the gross and often hilarious trail blazed by his MTV show, the action is the same only the pixilated censure bars are missing.

ONE HOUR PHOTO (20th Century Fox)
Robin Williams morphs from Patch Adams saccharine sentimentality to gritty psycho killer act-turd in this first-time feature by veteran music video director Mark Romanek. It's not as eerie as it'd like to be, but still gets under the skin. Extras include the Charlie Rose interview with star and director, audio commentary and the Sundance Channel Special "Anatomy of a Scene."



NYPD BLUE SEASON ONE
(20th Century Fox)
Six-discs featuring all 22 episodes from the first TV show to display man-ass and swearing cops. How innocent it seems now, but few programs are as well-written and acted.





20 Hottest

They led wars, caused wars, were poets, empresses and queens, they killed and were killed, these women had power and personality and smouldered in the sack.

– Peter Soby

1
WOMAN: **Eve**
ERA: The Beginning of time
WHY SHE WAS HOT: How can you not appreciate a sexy woman that cavorted about in the nude?

2
WOMAN: **Lana, the Cro Magnum Woman**
ERA: Prehistoric
WHY SHE WAS HOT: She was into uninhibited, hot, animalistic sex. She was not into talking for hours after aforementioned sex.

3
WOMAN: **Sappho**
ERA: 610-640 B.C./Ancient Greece
WHY SHE WAS HOT: She was a sexy, bisexual poet known as "The Tenth Muse" who put lesbianism on the map. You should be thanking Sappho next time you are watching girl-on-girl porn action.

4
WOMAN: **Helen of Troy**
ERA: Ancient Greece
WHY SHE WAS HOT: Her beauty and sexiness were the direct cause of one of the bloodiest wars in the history of humankind. She also had molds created of her ample breasts to make bowls that she served food out of.

5
WOMAN: **Cleopatra**
ERA: 69 B.C.-30 B.C./Rome
WHY SHE WAS HOT: She reportedly performed fellatio on a thousand men, including 100 Roman noblemen in one night.

6
WOMAN: **Mary Magdalene**
ERA: 30 A.D.-ish
WHY SHE WAS HOT: She was a sexy hooker before Julia Roberts made it cool to be a sexy hooker.

7
WOMAN: **Empress Wu Hu**
ERA: 618-907/China
WHY SHE WAS HOT: She insisted that all governmental officials and visiting dignitaries pay homage to her Imperial Highness by performing cunnilingus.

8
WOMAN: **Eleanor of Aquitaine**
ERA: 1122-1204/France
WHY SHE WAS HOT: She was Queen by age 15 and brought 300 women with her to the Second Crusade to offer the warring men any kind of "relief" they needed.

9
WOMAN: **Joan of Arc**
ERA: 1412-1481/France
WHY SHE WAS HOT: She was born on a farm. Her father was a farmer. She's a farmer's daughter. Enough said!

10
WOMAN: **Lucrezia Borgia**
ERA: 1480-1519/Italy
WHY SHE WAS HOT: She was the sexy and sinister daughter of history's first crime family – the Meadow Soprano of her time. That is, if Meadow had orgies with her brother and dad and if they went around killing her husbands and lovers.

Women in History

11
WOMAN: **Queen Elizabeth**
ERA: 1533-1603/England
WHY SHE WAS HOT: She single-handedly made England a strong European power and defeated the Spanish Armada. She got herself reverted back to "virgin" status, then married the actual country of England.

12
WOMAN: **Elizabeth Bathory**
ERA: 1560-1640/Transylvania
WHY SHE WAS HOT: Yes, she was pure, misguided evil, but she's the original vampire chick! To maintain her beauty, vitality and sexiness, she would drink and bathe in blood.

13
WOMAN: **Juana de la Cruz**
ERA: 1648–1695/Mexico
WHY SHE WAS HOT: She was so sexy and beautiful, that to be rebellious, she decided to join a convent so she wouldn't have marry a man that she didn't want to.

14
WOMAN: **Marie Antoinette**
ERA: 1755-1793/France
WHY SHE WAS HOT: Besides being the Queen of France, she was a sex addict into role-playing, pornography and free love with men *and* women.

15
WOMAN: **Mary Shelley**
ERA: 1797-1851/England
WHY SHE WAS HOT: A sexy goth chick who was a known swinger and engaged in hot lesbian love trysts. During a wild, orgiastic, drug-induced weekend with her husband, half-sister and Lord Byron, she created one of the coolest fictional monsters ever, Frankenstein.

16
WOMAN: **Mata Hari**
ERA: 1876-1917/Holland
WHY SHE WAS HOT: She basically invented the themed striptease dance. After she tired of being a world famous stripper, she became a super sexy, secret, double-agent spy for Germany during World War I.

17
WOMAN: **Eva Peron**
ERA: 1919-1952/Argentina
WHY SHE WAS HOT: She was a sexy, sultry multi-hyphenate: tango dancer, actress and radio personality; got with Juan Peron and became the most loved and respected woman in her country.

18
WOMAN: **Dorothy Dandridge**
ERA: 1922-1965/Cleveland, OH
WHY SHE WAS HOT: She was a great conversationalist and loved discussing psychology ... and, she possessed a smoldering, sultry sexuality that mesmerized every man she ever met.

19
WOMAN: **Marilyn Monroe**
ERA: 1926-1962/Los Angeles, CA
WHY SHE WAS HOT: Come on, why else? She was Miss California Artichoke Queen in 1947!

20
WOMAN: **Madonna**
ERA: 1958-?/Bay City, MI
WHY SHE IS HOT: Duh! Plus, she released a coffee table book called "Sex," which featured nude photos of herself with themes of lesbianism, S & M and bondage.

Where to buy it

Nikki Zeiring *pages 26-27*
- Red boots and STP patches by Warner Brothers costume dept. (818-954-1297)
- Red hot pants with white belt- Ashley Paige (available at christie martin 323-251-4352)
- Location: The L.A. Lofts/Andy Strauss Studios (323-464-5394) 6442 Santa Monica Blvd., Hollywood, CA
- Two sterling cuff bracelets and sterling cuff bracelet with red venetian glass stone, sterling ring with red venitian stone - Jesse International (www.jesse-international.com)
- Necklace - Eric Anenburg (available at Maxfield Los Angeles- 310-274-8800)

pages 27-28
- Fuschia spandex hot pants, White leather bomber jacket, White leather belt with studs, hot pink pumps , & white bobbie sox all Warner Brothers costume dept. (818-954-1297)
- Sterling silver earings with Diamonds, sterling silver ring with pink venitian glass and butterfly necklace- Jesse International (www.jesse-international.com)

Devin Devasquez *page 90*
- Trashy Lingerie (available at www.trashy.com)
- Jewelry by Bill Wall Leather (available at Lords, 7526 Melrose Ave., Los Angeles, CA, 323-653-6202, www.bwlmalibu.com)

Dr. Love *pages 14-16*
- The LA Lofts / Loft 1 / 6442 Santa Monica Blvd., Hollywood, CA / 323.462.5880

Casual to a Tee *pages 38-39*
- www.justdumped.com
  Tango Blues Entertainment
  1051-A N. Cole Ave.
  Los Angeles, CA 323.469.8022

Shauna Sand-Lamas *page 72*
- Pink western shirt- Warner Brothers costume dept. (818-954-1297)
- Red shorts- Elisabetta Rogiani Boutique (323-634-7383 Or www.rogiani.com)

page 75
- Tan sued boots and white leather holster - Warner Brothers costume dept. (818-954-1297)
- Red shorts- Elisabetta Rogiani Boutique (323-634-7383 or www.Rogiani.com)
- Red 3/4 sleeve tee - BonyPonyRanch.com (www.bonybponyracnch.com or 888-511-2669)

- Centerfold image of Misty location: Tahiti Restaurant, 7910 W. 3rd St., Los Angeles, CA (323) 651-1213

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Panzer Dragoon Orta (Sega) Xbox

Leave it to Sega to deliver the most viscerally violent shoot 'em up to hit the Xbox yet. Mounted onto a morphable dragon, and armed with a homing laser, this sequel to the Sega Saturn-era cult hit finds players employing quick-fire options and berserk attacks against some of the largest foes ever slaughtered on a home console. Grounded in speedy thrills and monstrous kills, the game sets you flying high above technologically advanced cityscapes and mountainous regions, blowing the bejeesus out of massive ships and hideous creatures. Beautiful, it's still far from perfect. The largely singular path of destruction cuts any incentive to play this through a second time. Sure, you'll marvel at the grand vistas, gorgeous special effects and gratuitous mayhem. Just understand the limitations, lest ye watch 50 bucks go up in flames faster than a squadron of enemy cruisers. —Scott Steinberg

Indiana Jones And The Emperor's Tomb (LucasArts) PC, PlayStation 2, Xbox



It's been 13 years since Indiana Jones went on his Last Crusade. The way things are going it could be another 13 before we see him in theaters again. But if this game is any indication, there's still some life left in the old boy. Set before *Temple Of Doom*, when Indy wasn't yet over the hill, this addictive action/adventure game has everybody's favorite tomb raider and his hat exploring jungle temples, Turkish palaces and Hong Kong streets. Designed by the same people responsible for last year's surprisingly good *Buffy The Vampire Slayer* game, *Tomb* has a similarly spry mix of exploration and hand-to-hand combat. But lest you think they've turned Dr. Jones into a bitchy beater of bloodsuckers, the game also adds some *Tomb Raider*-like rock climbing and pitfall-ripe vine swinging, while also letting you waste Nazis and other bad men with Indy's trademark whip and pistol. —Paul Semel

Devil May Cry 2 (Capcom) PlayStation 2

Vengeance is a tricky, as is creating a worthy sequel to a successful game. Either way it's hard to decide when enough is enough. For a hero like Dante, who again has his father's demonic powers and his mother's compassion, payback is serious business. *Devil May Cry 2* gives him even more to do (and more that he can do) than the original, while introducing a new heroine to aid your efforts. This action-packed adventure in carnage pits the private investigator of the supernatural against a world of demons involved in a dark conspiracy. It's a non-stop thrill-ride. Besides plenty of baddies to be dispatched with Dante's powerful family sword, the game also features a stylistic look that'll keep you up at night watching the shadows for demons. —Enid Burns

Medal Of Honor: Frontline Xbox
Medal Of Honor: Allied Assault Spearhead PC (Electronic Arts)



The ongoing battle to free Europe from the Nazis' iron grip seems to be never ending, which is good for gamers looking to kick some goose-stepping ass. Like last year's PS2 version of *Frontline*, the Xbox edition has you storming the beaches of Normandy or taking part in other do-or-die missions. But the Xbox version offers sharper graphics and better controls. You'll think you can single-handedly take on the entire Third Reich. Meanwhile, fans of *MOH: Allied Assault* can return to duty with *Spearhead*, an expansion pack that adds three new missions and new multiplayer options. You won't be seeing the beaches on D-Day again, but you get to parachute into the action with the British, and even join our Commie Russian friends when they end Hitler's reign of madness in Berlin. —Peter Suciu

Steel Battalion (Capcom) Xbox

The way my luck is going, I probably won't be around when the U.S. government finally deploys giant robots into combat. Even if I am, it's doubtful that they'd let me take one for a test drive, let alone take it into battle. That's one reason I'm hooked on this (relatively) realistic giant-combat-robot simulator game. Equipped with an included custom controller with 40-odd buttons, three pedals and two joysticks (hence the game's $200 price tag) *Steel Battalion* puts you in the cockpit of a Godzilla-sized mega-bot armed with machine guns and missile launchers. But unlike other robotic combat games, the attention to detail (there's windshields that need wiping!) and first-person perspective really makes you feel in command. And while the complex controller might intimidate the weak, it actually does get easier to handle after a mission or five. —Paul Semel

Temptation Island

ORGIES, ALCOHOL AND NAKED GIRLS, IT'S ALL IN A DAY'S WORK FOR OUR TRAVEL GUY KEVIN RAUB AS HE HITS THE HEDONISTIC RESORTS IN JAMAICA



There are many factors to weigh when deciding on a vacation destination — location, cost, weather, safety. But if you're looking to let it all hang out, there is only one condition: nudity.

"Take off your bathing suit. Or someone else's," boasts Super Clubs' Hedonism Resorts in Jamaica, one-stop shopping for a gluttonous, unabashed, alcohol-fueled skinny-dip in the Caribbean.

Hedonism II, located on Negril Beach, and Hedonism III, in Runaway Bay, have between them dished out over 25 years of all-inclusive, anything goes vacations. Hedonism II, conceived in 1981, is the grandfather of hedonistic destinations, but it's not showing any signs of going limp just yet.

"Our first afternoon we went on the booze cruise," says one recent Hedo II guest. "After a few shots, the whole boat turned into a huge orgy [with] reggae music blasting and half a dozen beautiful women naked in the net. What a way to start the week off."

As it turns out, one floating orgy was not enough to contain the pleasure seekers on the island, so Hedonism III followed in 1999. On offer includes a nude beach, endless shots of Cuervo, nearly every water sport known to man, a high-flying trapeze, swim-up rooms and a pool table in the pool. Throw in the occasional mass nude wedding in February and October's Jerk Fest (that's Jamaican cuisine, not man's favorite past time), and you've got a year-round, sin-filled superhighway straight to Hell.

Super Clubs invented the "super-inclusive" concept in 1976 with its inaugural resort, Negril Beach Village, which later became Hedonism II. The concept is simple: everything is included and nothing is forbidden. In a nutshell, that means all food, alcohol, water sports and entertainment is included in the admission price, which can range from $364 to $697 per person/per night. By the grace of God, tipping is not allowed.

Obviously, it's a recipe for excess. Upon check-in, most guests — surprise, surprise — make a beeline for one of the many bars on the properties (Hedo III features a nude one) and many don't stop boozing until their boarding call at nearby Montego Bay Airport. "A couple shots of tequila and a couple of daiquiris and we where off to explore the resort," says our earlier patron. "One of the first things you will see is the waterslide. Oh, Yeah! Be sure to be there at midnight. The waterslide becomes the center of attention because that's when it's nude."

The result is a Temptation Island of an entirely different kind. You get the drinks, the hard bodies and the overindulgence in life's great pleasures, without the concern of making an ass out of yourself on national television. Bon voyage, mon!

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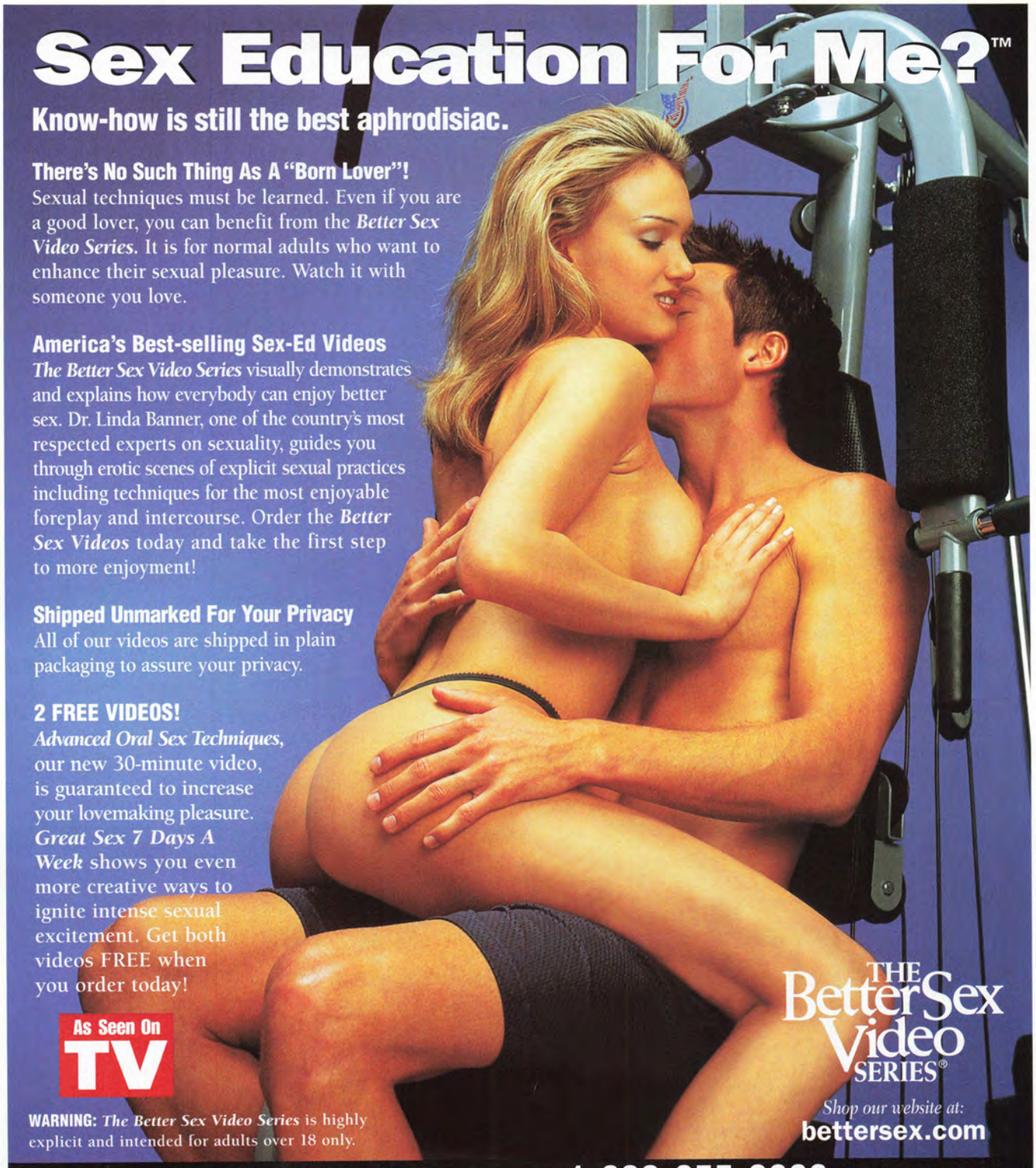
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Five Cars Under 50K

By Will Estell

ALL IT TAKES IS A LOT OF MONEY TO OWN THE ROAD

2003 Porsche Boxster

M.S.R.P $42,600

The Boxster, Porsche's retro roadster, is also their best seller with over 120,000 sold since its inception in 1996. Sources at Porsche's North American headquarters say there probably won't be any major design changes for another five years.

Even the minor bodywork revisions — a front lower valance panel with body-color slats and a more flared look along its edge; a rear valance with horizontal air slots that pull air from the engine compartment; clear turn signals with red lenses on bottom; a restyled spoiler for the deck lid and newly reshaped exhaust tips spoiler — are all just polish to a design that Porsche got right the first time around.

In testing at Talladega's world famous Nascar track, even the base model sticks like glue. The glass rear window (originally plastic) helped when driving with the power top up. With higher, steeper rake and an added top bow, the new roof adds some room for taller drivers and helps reduce interior noise.



The biggest change under the hood is increased performance and improved fuel economy, made possible by a new valve timing system and a Bosch Motronic ME 7.8, which adds eight more horsepower. That translates to a zero-to-60 time of 6.1 seconds in base form and 5.5 in "S" trim with a top speed around 164 mph. Va-va-va-vroom!

2003 BMW Z4

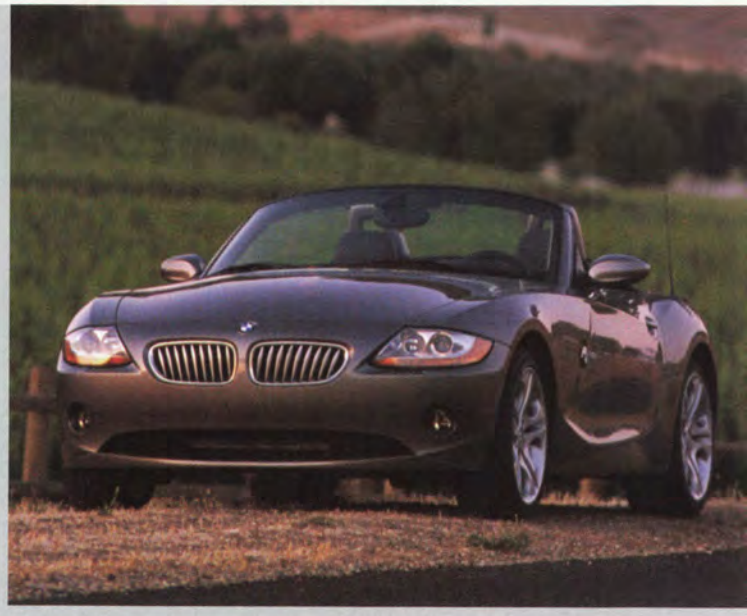
M.S.R.P. $33,795

BMW's all new premium two-seater is a drop-top with a fresh new design, newly engineered chassis and lots of fun built into a small nimble package.

The Z4 evolved from its predecessor the Z3, made famous as James Bond's new car in 1996's *Goldeneye*. The Z4 is a modern interpretation of a classic roadster. It has a long sweeping hood and low-slung body, extremely short front, back overhangs, beautiful bodylines and a seating position that makes you feel like you could be driving an F1 racer instead of a street-legal two-seater.

Inside has top-grain leather with carbon fiber everywhere and plenty of leg room for taller drivers, plus everything is in eye's view, right down to the Carver engineered CD sound system and a hands-free phone system. Even the optional DVD-based navigation system is easy to use while on the roll.

Available with a choice of a 2.5i (184 horsepower) or the larger 3.0i (225 horsepower and about $7,200 more) engine the new Z4 is a very capable sportster. It comes equiped with BMW's highly acclaimed 3 Series suspension offered with the option of their Dynamic Drive Control (DDC) featuring a "Sport" button that provides even more spontaneous acceleration with a touch of the gas pedal. It's famed BMW handling and impressive performance ratings of zero-to-60 mph in 5.7 seconds, and a top speed of 155 mph (in the 3.0 model), means the Z4 is definitely for someone on the move.





2003 Hummer H2

M.S.R.P. $48,800

If testosterone had wheels it would be a Hummer.

Initially called the baby Hummer, the H2 is anything but small. It's got a 6.0 liter, 364 horsepower GM Vortec V8 — backed up by a two-speed electrically controlled full-time four-wheel drive system hooked to a four-speed automatic, coupled with an astounding 10.7 inch ground clearance. The H2 can take you and up to six adult passengers most anywhere you want to go ... on road or off. It even has a tow capacity of 6,500 pounds.

The H2 carries all of the creature comforts of a luxury S.U.V.; the interior is spacious and comfortable compared to the original H1, and sports eight-way adjustable power front seats with four-way lumbar support and an optional third-row seat, duel-zone heating and air, a Bose in-dash CD and cassette system with nine speakers and even rear-seat audio controls. The H2: strong performance, comfort and a look that will crush balls.



2003 Land Rover Discovery

M.S.R.P $34,350. - $40,350

The first thing you notice about the new Discovery is the front-end changes around the grill and headlights, it's now sporting xenon lights much like its big brother the Range Rover. The Discovery also looks bigger, although there is little added space. The interior ups the level of luxury and refinement, with driver and front passenger seats now offering plenty of legroom and more supportive foundations.

It comes in three variations. For $34,350 a driver gets the loaded S model with Duragrain covered seats and 16-inch wheels. At $38,350, the SE adds leather, wood trim, duel sunroofs, a 220 watt Alpine stereo complete with a six-disc CD and 12 speakers, all riding on cool 18-inch wheels. The top-of-the-line HSE, at $40,350, throws in a Harmon Kardon premium audio system with an in-dash navigation system.

We cruised the interstate at 90 mph and hit a few off-road trails, the 2003 Disco delivered every time.



Mercedes Benz E320

M.S.R.P $49,900

The new E class sedans are perhaps the most stunning examples of rolling automobile art on the highway today.

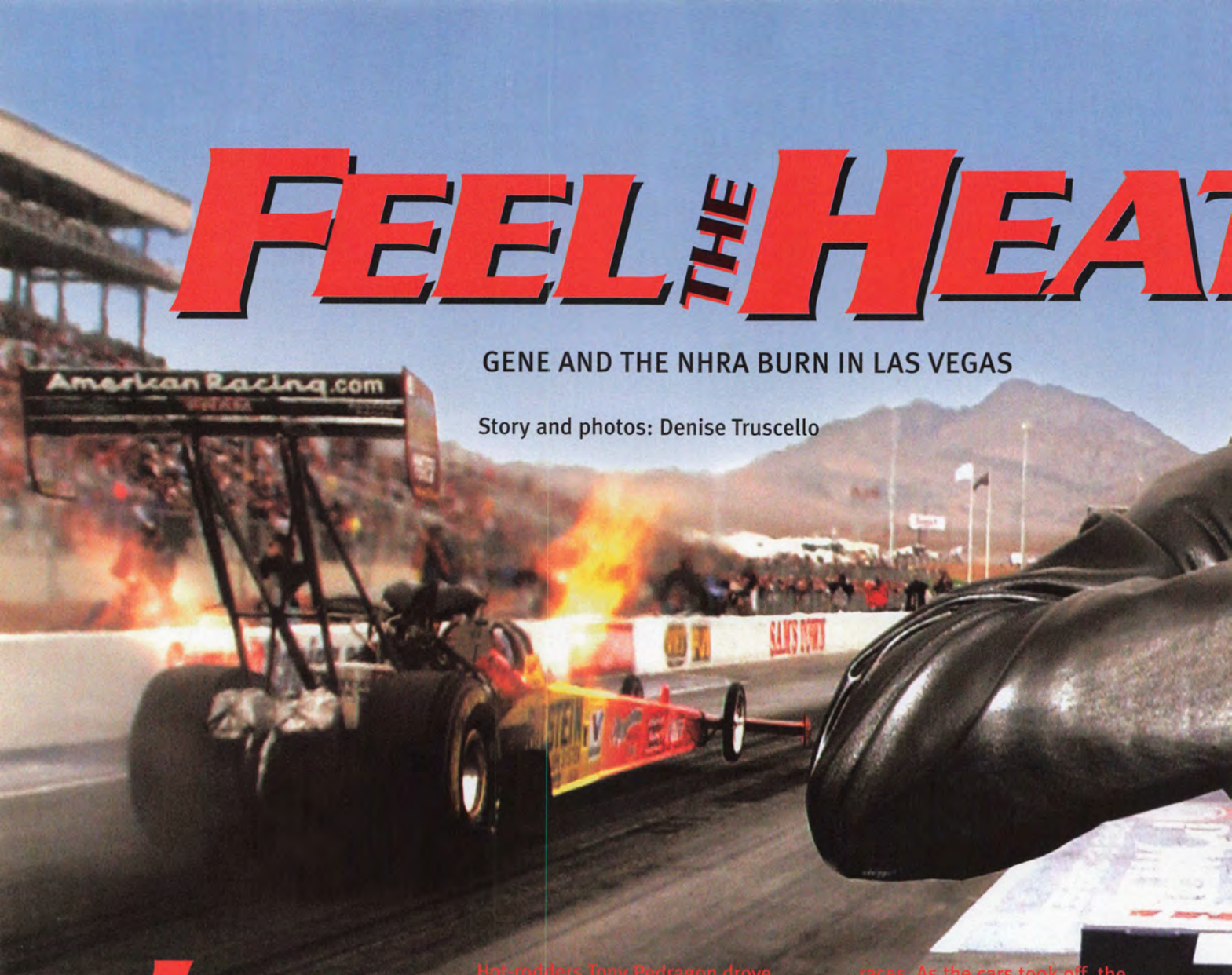
The newly refined interior is as striking as the exterior. From the 10-way power front seats to the burl walnut trim to the handy pop-open glass holder on its dash, this car has a Ph.D. in indulgence.

Performance is remarkable. Acceleration is monstrous: from a standing start it reaches 60 mph in over seven seconds, thanks to its 221 horsepower 3.2 liter V-6 and it's certified as an Ultra Low Emission Vehicle. This, however, is not supposed to be a high-performance car (for that spend about $8000 more for the V-8 powered E500 with the same beautiful body and interior bolted to a vicious asphalt-burning drive train); this is a luxury sedan that delivers a grand mix of elegance and power enabling you to own one car that is both practical and fun.

FEEL THE HEAT

GENE AND THE NHRA BURN IN LAS VEGAS

Story and photos: Denise Truscello



If you've ever had the feeling that your vital organs were placed in a blender on CHOP mode, than you have either been front row at a Static X concert or at the starting line of a drag race. Add pellets of burnt rubber smeared on your face, clothes and camera, along with brief suffocation, burned eyelids and Grand Marshall Gene Simmons standing just two feet away from you – and you'll see that it's just another day at the National Hot Rod Association's Las Vegas race.

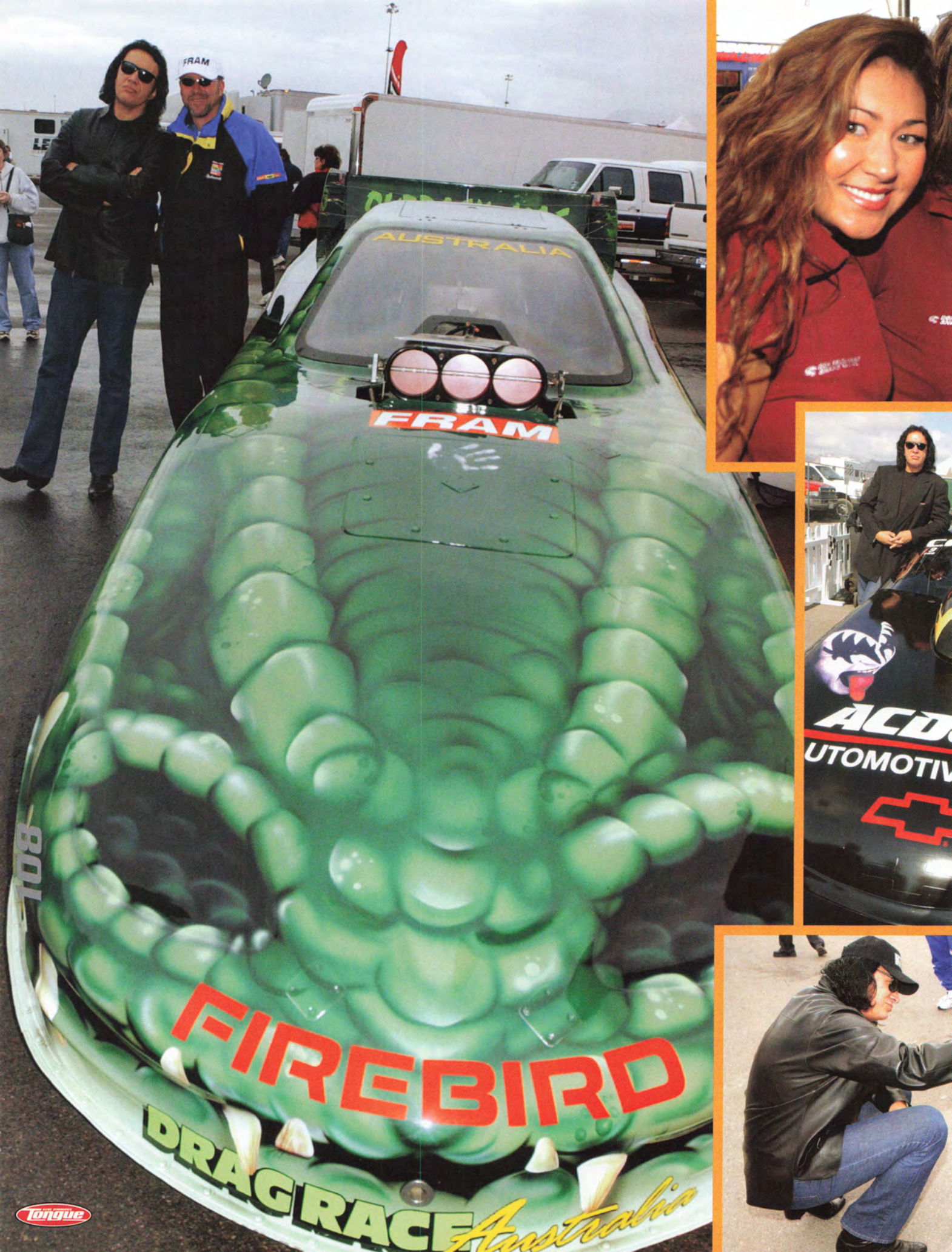
Spectators of all ages were there to check out the cars and get autographs.

Three KISS cars were entered into three out of four categories. Hot-rodders Tony Pedragon drove the Funny Car, Kurt Johnson drove Pro Stock and Doug Kalitta drove in the Top Fuel category. They all placed top-three in each category.

Hundreds of KISS fans hung out by the KISS bus where Gene and Paul Stanley were doing interviews. As they walked through crowds, fans screamed their names and took photographs trailing them as they visited each of the KISS cars. Gene stood at the starting line of a few of the races. As the cars took off, the sound was so incredibly forceful, you literally had to take a strong stance so as not to get knocked down. The day ended with my equilibrium off center, what seemed to be permanent rubber burned onto my face and hair and some incredible shots. What more could a photographer ask for?

—Denise Truscello


KISS
107


FRAM
AUSTRALIA
FRAM
FIREBIRD
DRAG RACE Australia
108



"Skoal" girls



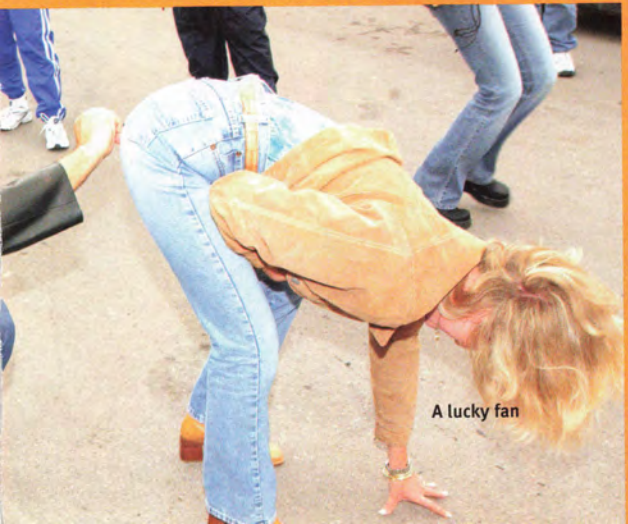


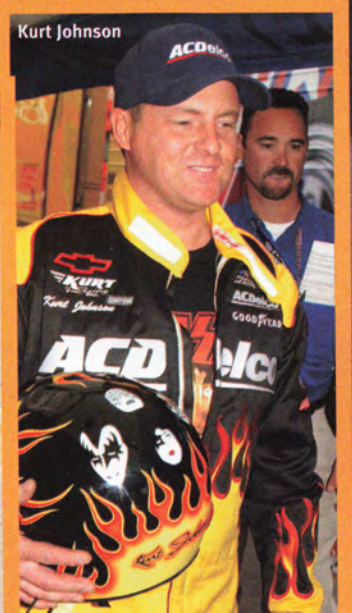


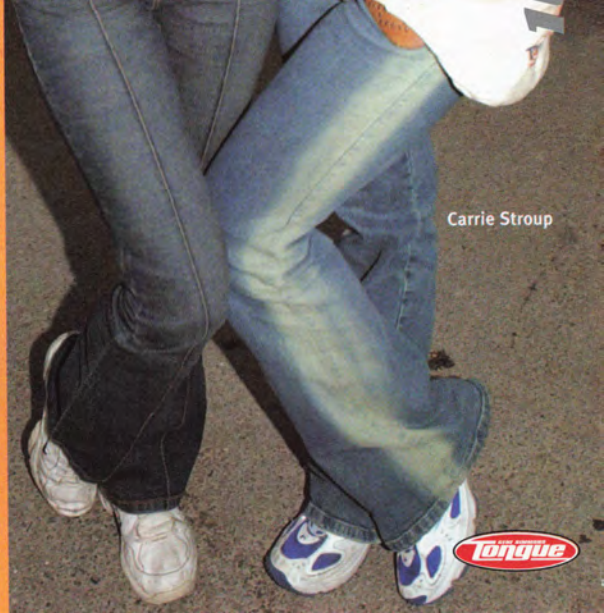




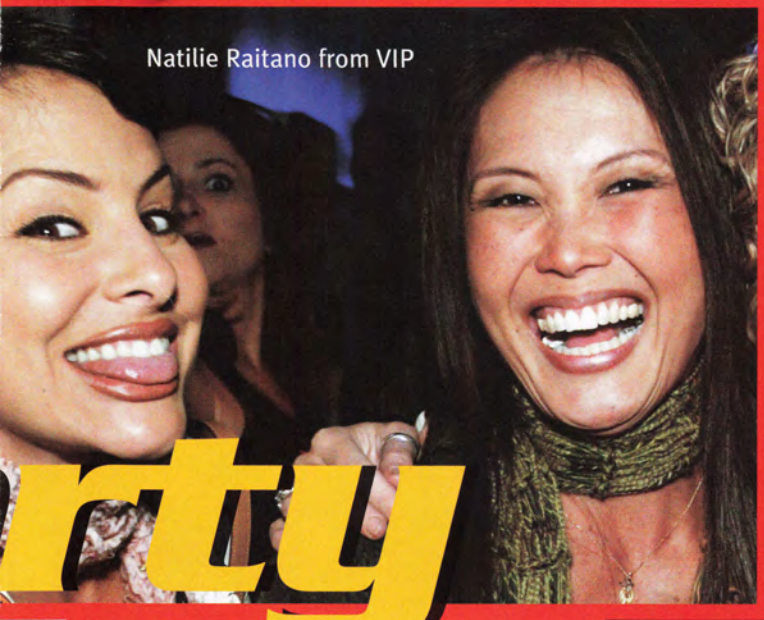



A lucky fan






Angela Stetner
Joseph D. Reitman & Shannon Elizabeth
Animal Avengers
Shannon Elizabeth & Jerry O'Connell
Bonnie-Jill Laflin
110
Tongue



Natilie Raitano from VIP

rty nimals

Actress Shannon Elizabeth — who can forget her role as Nadia, the Czech foreign exchange student in American Pie — partied with all her celeb friends at a benefit for Animal Avengers, (www.AnimalAvengers.com) her non-profit animal rescue charity. Taking place at the Key Club in Los Angeles, actors, musicians, and comedians mingled with some very sexy bellydancers. "It's all to help our furry friends and prevent cruelty," says the sultry star.

Photography by: Chris Polk for Filmmagic



Lisa Donahue

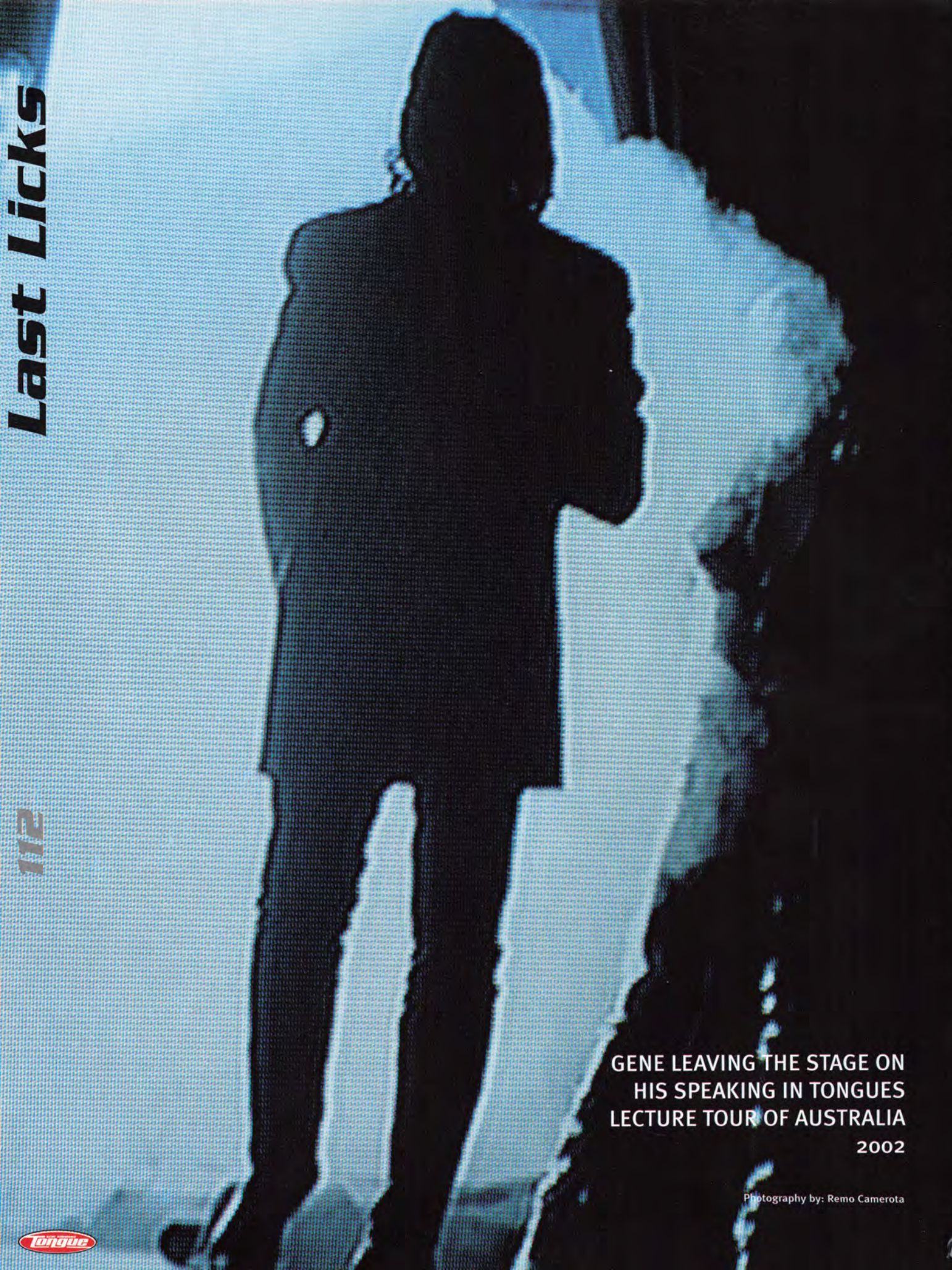




Kirstin Richardson

Shannon Elizabeth

Last Licks



GENE LEAVING THE STAGE ON
HIS SPEAKING IN TONGUES
LECTURE TOUR OF AUSTRALIA
2002

Photography by: Remo Camerota



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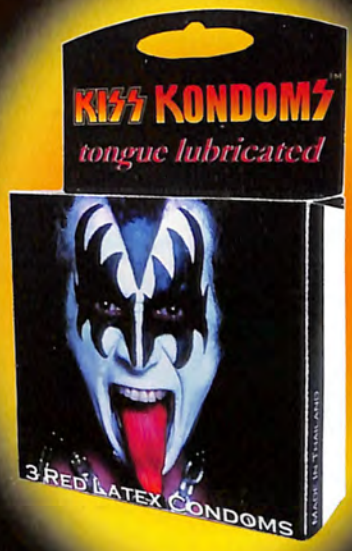
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*Gene Simmons, Kiss and Make-Up (Crown Pub. 2001) p. 4.

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